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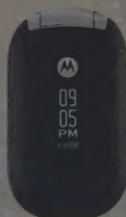
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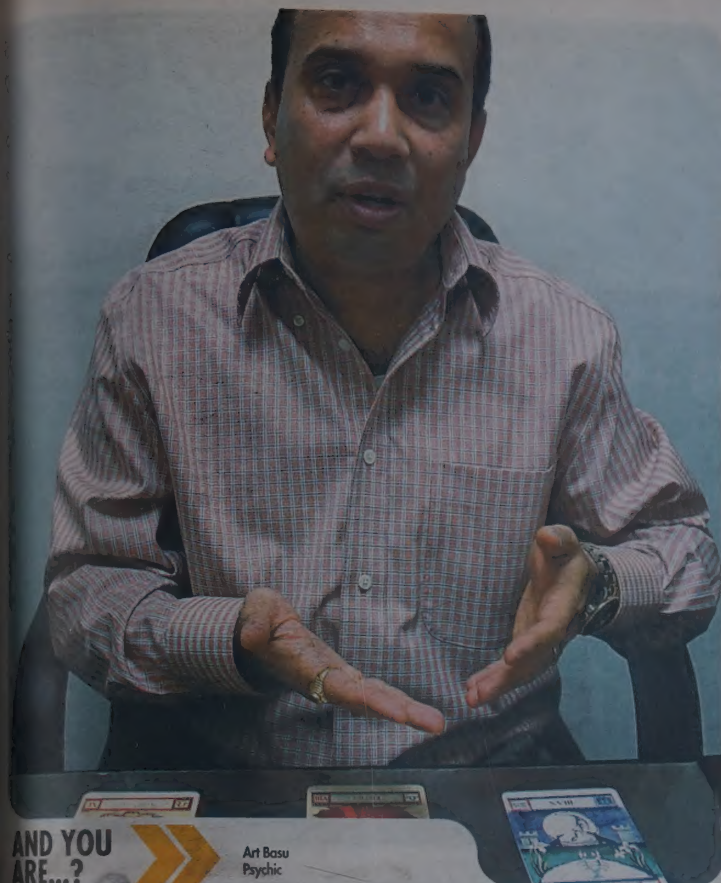
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What questions do you get asked most frequently?

What's interesting is I get clients from all

over the world, and I find their questions fall within common categories. Most are regarding career, relationships, health, money and kids. Careers and relationships are the two most common.

What is the weirdest question you've been asked?

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Are there a lot of fakes in the business? Instead of worrying about who is genuine and fake, it's easier for the client to be a

genuine client, they will quickly know if the reader is a fake or not. Like in every business there are fakes, but if the client goes with sincerity you will find that the fake reader will not be able to help you.

Have you ever been wrong?

I guess I would have to say yes, because no one is 100% right, but mostly because I can only predict what is most likely to happen. The individual still has to make the effort and the right choices with the knowledge that I provide them. If they make the right choices and efforts I find that I am always right, that my predictions always come true.

JEFFREY GREENIAUS

**SEE**  
magazine

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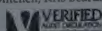
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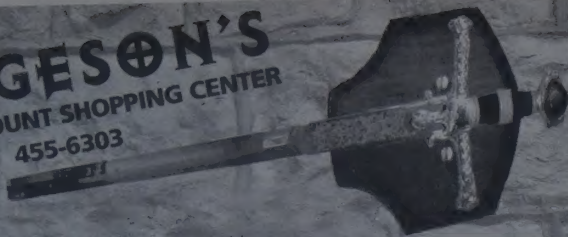


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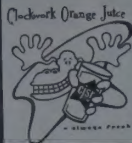
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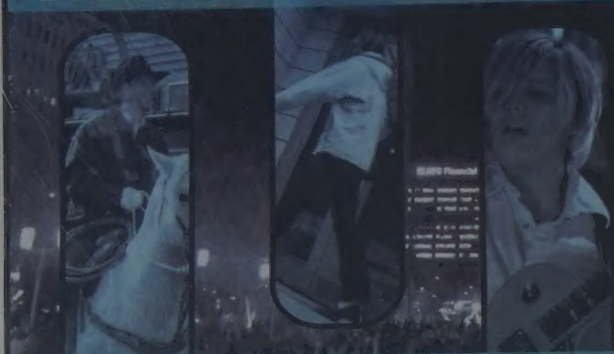
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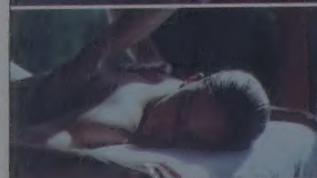
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JEFFREY GREENAUS

**TUESDAY, NOV 21** U of A students hold a mock funeral for affordable education, responding to the provincial decision to link tuition increases to the consumer price index earlier this month.

## ANYONE BUT TED

ON MONDAY, THE *GLOBE AND MAIL* LED OFF A STORY ON THE Conservative leadership vote by calling Ted Morton "an American-born social conservative who preaches against same-sex marriage [and] promotes privatized health care." A bit of left-wing, rhetorical trickery? Probably. But it's also true.

We're not endorsing any of the candidates in the leadership race (we endorse healthy change in Alberta's moribund one-party system), but if any of our readers happen to hold memberships in the Conservative party, then get out there next Saturday and, ahem, coughstophincough, oh... excuse us.

## THE SOUND OF NO ONE SHOUTING

DO YOU REMEMBER THE COVER OF RAGE AGAINST THE MACHINE's 1992 self-titled album, the one with the Vietnamese man (Thich Quang Duc was his name) who'd set himself on fire to protest Vietnam's abusive policies towards Buddhists? That image reflected an almost unimaginably intense kind of protest, especially in contrast with three recent years of rather polite anti-war demonstrations. Well, imagine it. Malachi Postcher committed suicide several weeks ago by setting himself on fire beside a Chicago highway in protest against the Iraq war before the American mid-term elections. The press coverage was minimal, which ultimately makes his death more a

protest against the ambivalence of North American society than the war overseas. While the fact that he felt the need for such a protest is troubling; that such a thing could go largely unnoticed is terrifying.

## NANNY MAYOR

STEPHEN MANDEL, DON'T YOU HAVE MORE IMPORTANT THINGS to discuss with the province than to whine about how late the Alberta Gaming and Liquor Commission allows liquor stores to stay open? Mayor Mom wants the stores to close at 11 pm instead of 2 am, with an eye to keeping all those wicked knife-wielding teens off the streets. Mayor Mandel, instead of pandering to our hype-heavy media with high-profile but ultimately meaningless initiatives like this, let's take a stand with the big boys and demand proper funding for programs that might really keep kids off the streets.

## SIT IN THE BACK AND SHUT UP

SPEAKING OF VIOLENT DRUNKS... SINCE WHYTE AVE. IS THE HEART of Edmonton's nightlife, it's also the heart of Edmonton's drunken yob scene when the bars shut down at night. And everyone knows, drunken yobs like to fight (especially if you look at their girlfriends cockeyed). How about getting some

more cabs on the street to ferry out the hooligans quick-like? Edmonton's taxi licence cap, which determines the maximum number of cabs that are allowed to operate in the city, has been set at 1,185 since 1995, despite the city's growth by 150,000 people in the same time. So next time you get a busy signal from every cab company in town, you'll know why.



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**"IF I WANTED TO LIVE IN ALABAMA INSTEAD OF ALBERTA, I WOULD MOVE TO ALABAMA."**

Edmonton Castledowns MLA Thomas Lukaszuk on the prospect of Ted Morton becoming premier of Alberta



# MUST WE BUST?

## Five Ideas For Preventing The Next Economic Downturn

story Angela Brunshot

New residents pouring into the province from across the country, "For Hire" signs posted on every store front and provincial coffers overflowing with oil cash—suddenly Alberta is the most popular kid in Confederation. Everyone wants to come over and swim in the rich kid's pool. But we've been here before and the popularity doesn't last. If oil prices tumble, this one-industry province, ostentatiously reliant on its "hard work" and financial savvy, won't be feeling so smart.

We don't even have to look that far back for gruesome tales of what happens when the bottom falls out of the oil economy. In the early 1980s, Edmonton residents handed over the keys to their homes—bought when the sky was the limit—because they had no hope of paying their inflated mortgages. The city was caught so unprepared they didn't even have layoff agreements with municipal staff. Head offices pulled out of Alberta's cities. Residents left for greener pastures.

Oh yes: we've endured the painful fall from prosperity before.

But does it have to be that way? Are we truly at the mercy of fluctuating oil prices, doomed to ride the steepest of financial rollercoasters in perpetuity?

Kyle Kasawski doesn't think so. He thinks he knows one way that we can tune our economic engine so that it runs smoothly in hot times and cold.

Herewith, five ways to tame our manic oil-based economy:

spite better business opportunities in Ontario. But he's not simply sentimental, too infatuated with the mountains, wide-open prairies, and a growing family to leave for greener pastures. He and co-founder Steve Wilbe are sharp businessmen with a four-year-old company making \$10 million a year.

Kasawski thinks Alberta can buffer its financial volatility by becoming the world leader in alternative energies.

"We are already known as being experts in energy and power, so it would be a natural step to diversify the sources of energy that we are experts in," he says. The 32-year-old shakes his head at the government, tying so much of the province's economic future to the oil sands. "The government is just afraid to lead," he says.

While the Alberta government encourages traditional oil and gas development with low taxes and royalties, Ontario pays a premium for alternative energy. Legislation there guarantees solar or wind energy producers are paid more than gas and coal producers. Because solar or wind power is combined with cheaper forms of energy, the increase is not passed on to customers in a noticeable way.

And the province could develop a strong alternative energy market very quickly, if they made it a priority, he says. Just look at Germany. They began their alternative energy program only 10 years ago and now they have the largest market for solar power in the world. As a result, they've built expertise in alternative energy manufacturing and management. With Alberta's established energy sector and as many sunny days as Miami, we could do even better.

### Knowledge Economy

#### 2. Invest in universities

While most Albertans are intimately familiar with the ups and downs of the oil-patch economy, few discuss plans for an economic downturn until the bubble has burst, says

Todd Hirsch, chief economist for the Canada West Foundation. He wants the provincial government to invest in research centres based in post-secondary institutions. Not only would this diversify the economy, it would also keep expertise in the province.

For example, a young person working for an oil company in the research department could easily move into a position at the University of Alberta researching renewable resources. Otherwise, we can expect an out-of-province exodus.

Some might consider that a blessing—at least it'd be easier for people to find an apartment here—but the province's tax-base would be devastated, Hirsch says. "You are going to lose people in their prime tax-paying years. You are going to lose the most employable and brightest people because those are the ones who are going to be able to take their skills and their education and go anywhere and work," Hirsch says. Creating jobs in research would keep both their brains and their wallets in Alberta.

Part of Hirsch's plan would include drawing people from all over the world, setting the province up as a centre for research in many areas. However, the province would have to produce Harvard level excellence, he says. That requires big bucks and decades of planning to establish.

### The Norwegian Advantage

#### 3. Invest natural resource revenue in the Heritage Fund

Norway has the right idea when it comes to investing for the future, says Ricardo Acuna, executive director of the Parkland Institute. They started investing 100 per cent of their oil revenue in the Petroleum Fund in 1990. The fund now boasts roughly \$300 billion. The country only spends four per cent of the interest each year. If Norway ran out of oil tomorrow, they'd still have that revenue, whereas

Alberta would be left foundering. Acuna says, "We have an opportunity to invest in a different type of future," he says. "Let's invest that money so that we can benefit from the oil in the ground today for generations and generations to come."

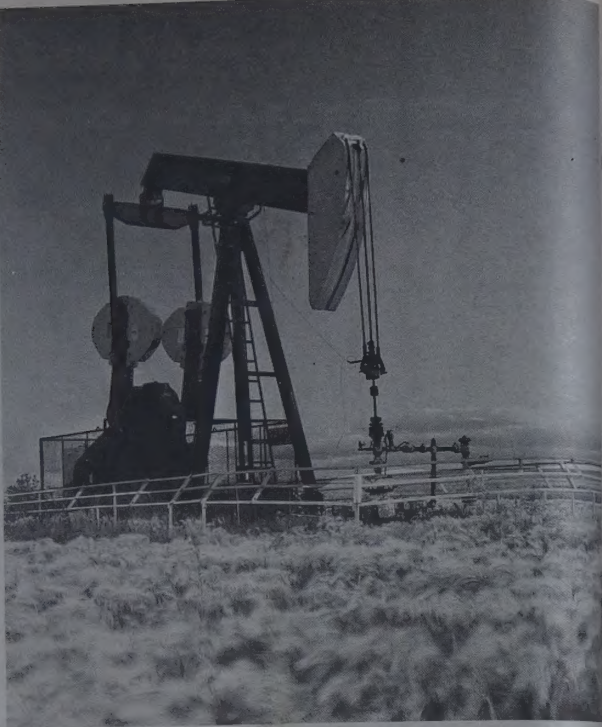
Alberta's Heritage Fund has served a similar if more limited, function since 1976. During the last recession, the provincial government used the fund for large projects such as the Walter C. Mackenzie Health Services Centre here in Edmonton. The fund is currently worth over \$15 billion.

But the province stopped saving directly from resource revenues in 1987, a policy Edmonton-Rutherford MLA and finance critic Rick Miller wants re-instated. The Liberal's plan would see 30 per cent of all the revenue from non-renewable resources invested in the Heritage Fund. He projects that within 15 years the fund would reach \$120 billion, dollars, which would generate enough cash to fill any funding gap now covered by oil and gas revenue. By 2025, the province would be making more money from investments in the Heritage Fund than we currently gain from oil and gas revenues.

Following Norway's lead and investing 100 per cent of Alberta's oil revenue would require tax hikes to balance the budget, says Miller, a move he contends wouldn't help anyone.

But Scott Hennig, Alberta director of the Canadian Taxpayers Federation, says higher taxes aren't necessary. He wants 50 per cent of oil revenue invested in the Heritage Fund and taxes to remain level. But that would require restricting government spending to costs incurred by inflation and population growth.

Increased taxes don't concern Acuna, who says taxes should cover all government spending. Not only are taxes relatively stable today's growing population means they are actually expanding, he says.



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Boom or bust, Kyle Kasawski loves Alberta. So much so that he decided to stay here, in the province of his birth, to found ETI Solar, an alternative energy engineering firm, de-





"What we are doing right now is encouraging a bust. We are investing so much money in the oil sands and working so hard to get as much development happening up there as possible, that we are going to literally burn our economy out,"

—Ricardo Acuna, executive director of the Parkland Institute.

## Top The Breaks

### 4. Slow down development of the oil sands

The provincial government must slow-down development in the oil sands, says Acuna.

"What we are doing right now is encouraging a bust. We are investing so much money in the oil sands and working so hard to get as much development happening up there as possible, that we are going to literally burn our economy out," he says, pointing to the high cost of infrastructure, rising municipal budgets and chronic staff shortages as symptoms of an over-heated economy.

But Hennig says the provincial government simply doesn't have an "easy lever" for controlling develop-

ment and contends the market is already self-regulating. He says resource and personnel shortages have already stalled some business ventures.

### City State 5. Bring different kinds of businesses into Edmonton

While many economic decisions are provincial responsibilities, Acuna wants leadership from the municipal government. Specifically, he wants the city to seek out businesses that are not connected to the oil sands, and therefore less vulnerable to changes in oil prices.

"We need our political leaders to stop cheerleading about this amazing economy we are in and the tremendous growth we are experiencing and start being realistic about some of the challenges we are going to be facing in as little as five years."

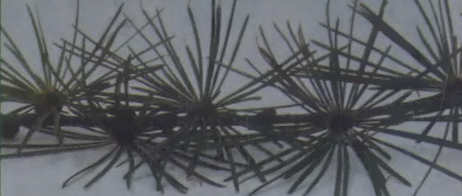
Councillor Karen Leibovici points to Mayor Stephen Mandel's recent trip to China, aimed at sharing Edmonton's environmental management knowledge, and the Edmonton Economic Development Corporation as proof of the city's work towards diversification.

She also cites council's stabilization fund, a rainy-day savings account used for unexpected expenses, as a step in the right direction. She admits the city doesn't have an overall plan, but she contends the city is much more prepared than they were last time. During the 1980s bust she was working in the city's personnel department and witnessed massive layoffs.

"The economy was going very strong and nobody thought there would be any change," she says, and then everything collapsed "almost overnight." She recalls the city didn't even have agreements with the unions regarding layoffs. The city had to completely restructure itself. Anyone who lived through that thinks and plans for the next downward spiral, she says.

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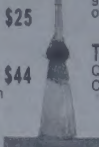
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## Help Harper be Harper

Don't screw up his minority government

EVERYTHING HAPPENED TO STEPHEN Harper. Once universally described as a shy, attention-ducking, behind-the-scenes-working policy wonk, his appetite for power has forced him from the shadows and transformed him into one of the biggest attention hogs in the nation.

The news came fast and furious last week—the weather turned cold, the population of Edmonton got inflated in a 4-day period, and spectre of a new leader for the Progressive Conservative Party of Alberta loomed, complete with a cameo appearance from the ghost of Ralph Klein—but for every headline that wasn't about him, Harper had one that was. After warming up with an announcement of \$40 million dollars earmarked for Third World micro-finance programs, there was his surprise resolution about Quebec being a nation within a nation, and then an economic update, complete with

new jargon to learn, like "net debt-free."

One gets the impression that Prime Minister is a very busy man. What's he busy at? Trying to convince Canadians that what they real-

**CRAIG ELLIOT**  
SLO-BLOG

ly want to do is give him a majority government.

Yes, well, maybe you can see the value of a majority government to a politician, but what's a majority ever done for us voters? Does it make an effort to seek a general consensus on an issue? Is it sure to allow everyone an opportunity to contribute? Does it allow for a plurality of Canadian perspectives to be reflected in our governance? The answers are no, no and no, but what a majority govern-

ment will do, its proponents enthuse, is allow for a streamlined lawmaking process. Because what's most needed in the crafting of good legislation is more speed and fewer inputs, eh?

Oh, they'll gripe and gripe about the inefficiencies of a minority parliament, but they can just quit with that. Not only have the last two minority Canadian governments functioned exactly as they should, allowing for the work to get done, with some oversight, but they've also delivered on many of the elements that make for good drama—antagonistic relationships, the rising tension as the inevitable moment approaches, plot twists—seriously, what's not to like?

With his little tiff with the Ottawa Press Gallery, Stephen Harper's delivered on the drama, but even with his obvious distaste for negotiations and consensus-building, he's

also put the lie to the terrible things said about minority governments by their detractors.

Just as any elector who got a Conservative MP in the last election that was not their personal choice should be reasonably content that their perspective has been considered in this government, Harper should be proud of himself for all he's gotten done, given the circumstances. He's made efficient use of his party's time in power.

But, it should be asked again, just because he's done well with his minority government, how does that give him the right to a majority government next time around? What makes a majority government a good idea? What is desirable about a government that only has to consult with their own supporters before they enact laws or change government policy?

Oh yes, and more specifically,

Harper's been keeping busy, but if you don't happen to see eye to eye with the guy on anything in the world, then you probably wouldn't want to see much of his work made into the law of the land.

His changes to the criminal code are getting rewritten with the other parties' help. Same goes for his approach to global warming and the environment and also, surprisingly enough, given that it was the main plank in his election platform, his sadly undervalued try at government transparency and accountability.

In the case of big matters like foreign policy and little ones like the intangibles that come as a privilege of power—the right to withdraw funding from programs you dislike, for example—you needn't look much further than the headlines to see why Stephen Harper shouldn't be written a blank cheque.

**TOM THE DANCING SUG**

**At Home with NATE**  
THE NEOCONSERVATIVE

AFTER A HARD DAY FORMING U.S. MIDDLE EAST POLICY, THERE'S NOTHING LIKE A RELAXING EVENING AT HOME.

HONEY, I'M HOME!  
WHAT A DAY!  
THEY JUST DON'T GET IT!

NATE, YOU'RE IN THE WRONG HOUSE AGAIN!  
YOU LIVE NEXT DOOR!

THIS IS ON TOO LOW, DEAR. I'M TURNING THE HEAT UP TO HIGH.

JOHN! NATE IS BACK! COME QUICK!

HEY, JOHNNY BOY! WHAT BRINGS YOU OVER TO MY DIGS?

NATE, YOU'RE IN MY HOUSE!

MY RICE! IT'S BURNING!!

NONSENSE! NOW, THIS LIGHT IS OUT... HAND ME A HAMMER.

WHAT ARE YOU DOING?! THE LIGHTBULB IS OUT!

NO, IT'S CLEARLY FAULTY WIRING! HMM... NO WIRES IN THIS WALL.

JOHN!! THE KITCHEN CURTAINS ARE ON FIRE!!

YOU'RE SO WRONG! THAT'S NO FIRE! IT'S A BROKEN BARBECUE!!

NATE! YOU CREATED A DISASTER!

DOESN'T SURPRISE ME, WITH THAT DEFEATIST ATTITUDE OF YOURS!

YOU'RE STILL HERE?! LEAVE!!

THERE'S TOO MUCH AT STAKE! COME HERE, SON. I'VE GOT A JOB FOR YOU!

Next WHAT DO YOU SAY TO PEOPLE WHO JUST DON'T GET IT?

YOU'RE DEMONSTRABLY, HORRIBLY WRONG! ABOUT EVERYTHING! ALWAYS!

SIGH!

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CARNAGE CHAMELEON

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OLD FRIENDS

Tom Wood (left) reprises  
his role as Ebenezer  
Scrooge, while Annette  
Loiselle (right) plays  
Bob Cratchit. Photo by  
John Hume

**"Our class was one of the ones that mostly stayed here in Edmonton to make our careers. A lot just left, but we made a go of it."**

ANNETTE LOISELLE

## Another year, another Carol

Old friends find new inspiration in a holiday standard

### A CHRISTMAS CAROL

By Tom Wood (based on the story by Charles Dickens), Directed by Bob Baker. Starring Julien Arnold, April Bangan, Sheldon Bergstrom, Kevin Corey, Elijah Johnson, Annette Loisele, Larry Yachimec, Tom Wood. Until Dec 23, 7:30 pm, 1:30 matinee Saturday, Sundays MacLab Theatre, Citadel Theatre (9828-101A Ave.) Tickets: \$55 - \$90, available at 425-1820 / citadeltheatre.com

"A FRIEND IS A GIFT YOU GIVE yourself," or so Robert Louis Stevenson once wrote. The Scottish author and poet would be gratified to see his aphorism come to life at the Citadel. In this season of gifts and giving, The Citadel's annual production of *A Christmas Carol* brings together a cadre of old friends, headed up by assistant director Geoffrey Brumlik and new cast member

Annette Loisele.

Brumlik and Loisele have known each other for 20 years, since they met in the University of Alberta's BFA Acting program, and they aren't the only ones from that class associated with this production.

"It's a bit like old home week," says Loisele. "In the rehearsal hall one day there was Geoff, James MacDonald, Jan Alexandra Smith, Julien

Arnold and myself and we were all in the same class. I looked around and thought, who'd have thought 20 years ago we'd all be in this room together wearing different hats. It was a neat feeling."

It's especially neat to consider how the cadre of critically acclaimed artists has cumulatively affected the theatre in Edmonton with the establishment of the Free Will Players and River City Shakespeare Festival back in 1989, not to mention many memorable performances, and directorships over the years. "Part of creating the Free Will Players was us wanting to work together and stay together," says Brumlik, who served as the company's artistic director for a few years. The festival kept the graduate actors in Edmonton, something of which Loisele is proud. "I always find myself so proud of our class. Our class was one of the ones that mostly stayed here in Edmonton to make our careers. A lot just left, but we made a go of it. If you'd asked me then if the festival would still be around nearly 20 years later, I wouldn't have been able to say yes, but I knew I'd still be here."

Looking around the rehearsal hall each day, as this seventh production of *A Christmas Carol* takes shape, and seeing the faces of old friends is an "incredible experience" for Brumlik. "It's nice to be reminded that we've shared that much of our professional lives together. It means you are working with people who subscribe to the same beliefs. We've affected each other professionally—egged each other on."

The joy of friendship enlivens the

rehearsal process with the company of veterans and new cast members labouring to recreate the excitement of the production each year. According to Loisele, there's no cynicism onstage either, even after seven productions of the show. "I didn't expect to come in and find cynicism, but I expected that the people who had done it would be 'Yup, we know what we're doing.' There's none of that. It's phenomenal to me that it's not just doing a show again. It's very much living and breathing."

The common goal also helps keep things in line as well. "On the first day of rehearsal," says Loisele, "it was such an incredible number of people in the same room working on this production. Everyone is just full of love with the production."

The fellowship extends into the Edmonton community at large, having people back year after year, says Brumlik. The show, he says, is good, but more importantly, it taps into a common human need. "It stands apart from everything else. Whether you're part of the production or in the audience it's a really unique journey over the course of an evening. It's really quite profound. The proof, he says, is the willingness with which the audience donates money to the Edmonton Food Bank after each performance."

"To be out there after the show in the lobby and see a 15 year old boy give his own money, or to see people so moved, you realize that this production does have an impact."

As a longtime audience member, Loisele can attest to the power of *A Christmas Carol*. "It's that moment at the top of the second act where the whole theatre starts singing 'O Come All Ye Faithful,' the shivers start up my spine and that makes me cry every year. Watching the rehearsals, I also think of the Christmas morning scene where Scrooge wakes up and decides to change. Watching him interact with all the people in his life, and that line 'I'm baby!' is just beautiful."

In short, *A Christmas Carol* is a celebration of being human and, says Brumlik, a reminder of the need to stay in contact with your past—which is why he's so quietly thrilled to play again with all his pals. "It's amazing to realize when you work with people who've been your friends for a long time, how important those people are. It's very hard to change or replace those 20-year friendships. Those are the things that are of irreplaceable value."

EVA MARIE CLARK

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## THEATRE 100



### Who was Laurier Picard?

Theatre 100 explores Alberta scene past and present

IT'S ONE OF THOSE QUESTIONS THAT'S plagued at me since graduation. The name Laurier Picard appeared emblazoned upon the plaque that I, as a budding theatrical maven, received for drama at Archbishop Macdonald High School, (or Mac). Ever since graduation, I wondered, who was this man? Why was I awarded a prize in his honour? To my delight, the same name appeared above the photograph of a most distinguished gentleman in the

like Alphonse Hervieux in early 20th century Edmonton, the roots go very deep.

Who knew that Lethbridge, thanks to Ernest Sterndale Bennett, has a performance history reaching back to the 1920s? Or that Sukumar Nayar, a teacher at Grande Prairie Regional College, "made theatre happen in Grande Prairie" in the '60s? Educators, benefactors, advocates, true amateurs, established fertile ground that would enable future

**Educators, benefactors, advocates, and true amateurs established fertile ground that would enable future generations to spread their talent.**

Alberta Playwrights' Network publication *Theatre 100*, a compendium of biographies chronicling the lives and contributions of 100 theatre practitioners and innovators who have shaped Alberta's cultural identity since its entry into Confederation little more than a century ago.

There are many familiar names in the book—Betty Mitchell, Elizabeth Swain Haynes, Stewart Lemoine, Connie Massing, Stephen Heatley, Sharon Pollock, Joseph H. Shctor, Bob Baker, Tom Wood—to name a few.

What's startling, leafing through and reading the biographies by James DeFelice, Frank Glenfield, Joyce Doolittle and Grant Reddick, is the realization that thanks to advocates like Lydia Case Winters in the Calgary of 1893, or actor/directors

generations to spread their talent across the country and the world.

The book is an interesting document, the biographies succinct—one can easily dip into the book on a coffee break, or on the bus and come away refreshed with some tidbits with which to entertain and enlighten fellow mavens.

Speaking of which, Laurier Picard was part of the inauguration of Théâtre français d'Edmonton in the 1930s, participated as a singer/actor and director in more than 40 productions with Edmonton Civic Opera, and performed with Joe Shctor in a celebrated production of *The Man Who Came to Dinner*. He was also drama teacher and principal at Mac. Not bad footsteps in which to follow.

EVA MARIE CLARKE

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**WISH FOR A BETTER YEAR**  
(L-R) Meg (Amanda Lisman), Lenny (Advah Soudack), and Babe (Tracy Leigh Campbell) in a rare moment of familial bliss.

sweats, and eats together for three intense years," McCaw says. "There is an aspect of family that happens there—a sort of shorthand that one has in a family. You don't even need to talk about some things, you just know how the other person is going to react. Just a look between you communicates huge amounts because you know each other so well."

McCaw explains that by the time this production hits the stage the students have seen it all from one another, from the lovely to the obnoxious.

Having this established support system, McCaw and the student actors can focus on other things.

"It's set in Mississippi, so there are Mississippi accents. And the other thing is the challenge of all the small challenges, technical kinds of challenges that are fun to figure out how to do."

For example, "there's a sequence that someone has to make lemonade. And basically it starts at a particular point in the dialogue and then x number of lines later it says 'here's your lemonade.'" McCaw says the tasks aren't difficult for the actors "but require practice."

For McCaw, *Crimes of the Heart* is a theatrical celebration of the challenging yet unconditional love of families.

"If you start looking at theatre, so many plays have it at the centre of them, some form of a family situation. You can go to *Hamlet*, *Romeo and Juliet*, you can go to Greek tragedy, you can go to *The Glass Menagerie*."

## All unhappy families

Studio Theatre takes a trip to dysfunction junction

### CRIMES OF THE HEART

By Beth Henley. Directed by Kim McCaw. Starring Tracy Leigh Campbell, Advah Soudack, Amanda Lisman, Kate Bateman, Darren Dolynski, Ben Molvor. Until Dec 9, 8 pm. Trimm Centre for the Arts (87 Ave. & 112 St.) Tickets: \$8 - \$20, available at [www.tson-thesquare.org](http://www.tson-thesquare.org) or 420-1757.

EVERYBODY HAS FAMILY. EVEN THOSE of us who don't.

"Even if you have no family, you still have a relationship to [the idea of family]," says Kim McCaw, the director of Studio Theatre's upcoming show *Crimes of the Heart*, a 1981 Pulitzer Prize winning play by Beth Henley that focuses on everything familial. "I think people are interested in other families. The ways in which other families are the same as your own or the ways they are dif-

ferent. And I think it is a source of endless fascination."

Audiences will be able to measure their own relatives along side that of the MaGrath family, when they pull up a chair around the kitchen table inside their Mississippi home.

The year is 1974, and the family has just congregated at their old Granddaddy's house after a rash of flawed choices and botched fortunes.

The youngest of the family's three sisters, Babe (Tracy Leigh Campbell), has shot and killed her husband.

Compounding the brood's difficulties, Lenny (Advah Soudack) is about to turn 30, a birthday that she dreads celebrating alone and without a man.

The country music career of Meg (Amanda Lisman) isn't going any-

where. And, Chick (Kate Bateman) is constantly preoccupied by her own children, whose misguided curiosity always produces trouble.

aged goods, McCaw enjoys being in their world.

"I really like spending time with those three sisters. There are other

**"You find yourself laughing—you don't know quite why you're laughing, but it makes you feel a lot better about being a human being."**

"There are all these kind of quite sad, almost tragic aspects, but there's a warm-heartedness to it. And you find yourself laughing—you don't know quite why you're laughing, but it makes you feel a lot better about being a human being."

Despite the sisters all being dam-

people in the play but really it is the story of the three sisters."

But the fictional family isn't the only one on stage. The family dynamics in performance are mirrored off-stage, in the family made up of the BFA acting students.

"An acting class lives, breathes,

### CRIMES OF THE HEART DIRECTOR: KIM MCCAW

The dysfunctional extremes of those families may be a little beyond what most of us are used to, but still, we can all relate. And for those of us in the audience, just think maybe our families aren't so bad after all.

SARAH HOYLE



## SteamWorks

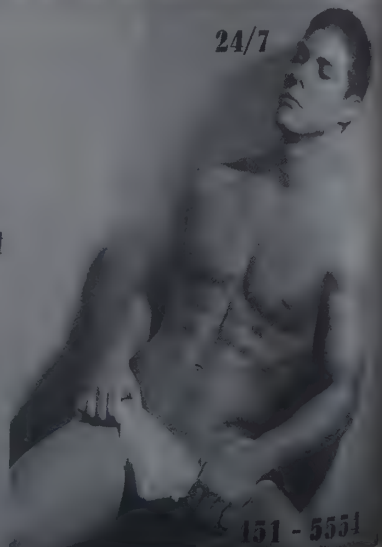
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## New kid on the block

Workshop West's new boss man dishes the dirt

LOSE FOLLOWERS OF EDMONTON'S theatre scene may have noticed an absence this season. The venerable Workshop West Playwrights' Theatre has been remarkably silent.

The reason, says new artistic director Michael Clark, (who with new general manager Shannon Padden makes up the theatre's management team), is "boring. It's a cash flow challenge, and I am taking the time to learn this company's infrastructure and retool and retrench what it does."

Cash in hand is Clark's motto. Having helmed Whitehorse's Nakai Theatre for the past eight seasons, he brings a great deal of arts administration chops to Workshop West.

In that eight years, we went from a budget of \$168,000 to \$412,000 when I was finished... I programmed too much material, but the general manager didn't understand cash flow, so instead of having the surplus we expected, there was a deficit."

He doesn't intend to allow that to happen with this company. "It's driving some people crazy, that we haven't announced anything, but Shannon [Padden] and I are taking stock of the company resources still."

There's also been a fair amount of rumour going around Edmonton about Workshop West's probable fate, but reports of its imminent demise are greatly exaggerated. "People love drama," says Clarke. "On my God, they're fighting for their life!"

What Clark intends to do is strengthen company ties with like-minded organizations, such as Alberta Playwrights' Network (APN), and reinvent some familiar events like the Kaboom! Festival, and Springboards.

"We had five very successful artistic years and now we are planning for the next five years. There are some challenges getting funding for our ancillary programming, and that will be solved."

The Playwrights' Garage and the play-reading festival Springboards are to be completely reinvented.

David Mann created Spring-

boards and I think it's a great thing. But it was an end of season play reading event. I've taken the Springboards resources and am working to establish a new playwriting unit that will meet bi-weekly during the season, and we'll hire actors once a month to come in and read what's been developed. That way the new play development process is sustained. It is part of the theatre's mandate to give the public access to new work."

In the end, Clark envisions the "new Springboards" taking place at the beginning of the season rather than the end. He's also re-envisioning the Kaboom! Festival, which was cancelled last season.

"I had the idea that Kaboom! should offer career advancement to 'nearly established' co-op level artists who are struggling against that funding glass ceiling trying to get to their next level of development, but who don't have the financial support or access to what they need."

The new Kaboom! might just fill that void.

Clark is especially jazzed by the response to his new Pitch to Play event. A blind pitch of 27 plays was cut down to ten last weekend, and scenes will be read this week at La Cite Francophone. The panel of Clark, Elyne Quan, Marty Chan and Tracy Carroll will narrow the choice to five shows which will be developed through the new playwrights' unit.

"This weekend we'll have David McNally, Leona Brausen, Linda Grass and Jesse Gervais performing the scenes. It was very interesting and quite a lot of fun. Lots of disagreement—having a panel took away all the subjectivity."

So Workshop will continue in a slight state of hibernation, and Clark will resist the temptation to jump in and "make his mark" too quickly.

"I'm excited to leave my legacy with the company, but I think the best legacy I can leave is a solid financial state of affairs. I'm a gardener or a horse breeder rather than a horse jumper."

EVA MARIE CLARKE

BETH HENLEY'S

# CRIMES OF THE HEART

DIRECTED BY KIM MCCAW

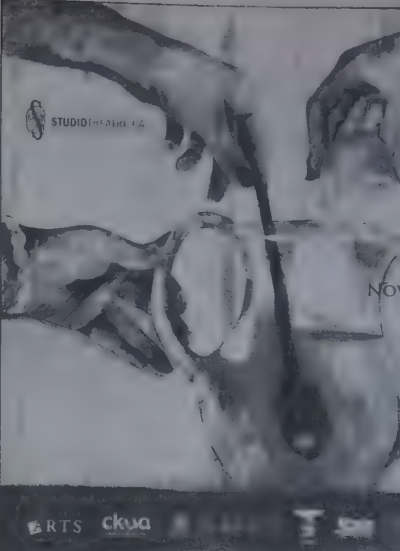
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## Scrooged

The Cratchit family finally get their comeupance at NLT

**MRS. BOB CRATCHIT'S WILD CHRISTMAS BINGE**

By Christopher Durang. Directed by Trevor Schmidt. Starring Tiana Leonty, Andrew MacDonald Smith, Richard Meen, Jana O'Connor and Cody Porter. Dec 2, 8 pm. The Third Space (11516-103 St.) Tickets: \$25, available at the door or in advance at 472-1586

CHARLES DICKENS' CLASSIC AND ever-so-familiar Christmas ghost story gets a particularly madcap and intelligent twist in the Northern Light Theatre fund-raising production of *Mrs. Bob Cratchit's Wild Christmas Binge*.

Written by master satirist Christopher Durang, this play promises to "appeal to people who think like me and really hate Christmas."

It's "fun for the cynics in the crowd," who don't like seeing department store Christmas displays go up in September, says director Trevor Schmidt.

The semi-staged reading of Durang's 2002-penned comedy plays one public show only, on Dec 2 in a funky cabaret-style presentation at the Third Space.

Durang, a prolific playwright whose career dates back to the early '70s, the American dramatist was well-loved by Edmonton audiences in the early '80s with a string of saucy hit plays like *Sister Mary*

*Ignatius Explains It All for You and Beyond Therapy*.

"We were looking for a new Christmas presentation after having done David Sedaris' *The Santaland Diaries* for a couple of years, so I sent away for a bunch of Christmas plays, which is how I came across this work," says Schmidt.

"All you have to do is just order up a few drinks, sit back and enjoy a wacky evening. I guarantee you that if you walk out of the evening feeling warm and fuzzy it's because of what you drank. Or that you're a Scrooge."

**"I guarantee you that if you walk out of the evening feeling warm and fuzzy it's because of what you drank. Or that you are a Scrooge."**

**DIRECTOR TREVOR SCHMIDT**

The play starts off like *A Christmas Carol*, but things go awry quickly, says the director.

"It turns out that Mrs. Cratchit isn't exactly who we thought she was. She doesn't like the children, she's not really happy with her life and she suffers from depression. When the ghosts bring Scrooge to

the Cratchit home, he finds a kindred spirit in her, which sets off the chain reaction. The ghosts find themselves coming back to the Cratchit house and then the play morphs into this wild parody of *The Gift of the Magi*, *It's a Wonderful Life* and *Touched by an Angel*."

While the Durang text may boast 16 characters, Schmidt's take on the tale is being performed by only five energetic young performers: Tiana Leonty, Andrew MacDonald Smith, Richard Meen, Jana O'Connor, and Cody Porter.

"This is an over-the-top, madcap

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## CURTAIN RAISER

LIVING FRINGE ROYALTY

SEVERAL DOZEN WARMLY WRAPPED THESPIANS, Fringe types and of course, assorted mavericks and stalkers, thronged the Next Act pub on Monday to breathlessly await their Fringe fate. As the indefatigable Gerald Osborne assiduously scrutinized, 100 names—20 international, 30 Canadian, and 50 local, were drawn.

They are the confirmed companies performing at 2007's Live and Let Fringe—yes, it's a Bond theme next year, but hopefully no one will get tied to a chair while the villain lashes assorted tender bits with no star ratings. No doubt we will be both shaken and stirred by the many shows on offer as Old Strathcona is turned into North America's largest theatre venue.

Most importantly, creative Edmonton was on hand to welcome Fringe Theatre Adventures' new program director. Thomas Scott assumed the hybrid position on Monday. It combines the roles of Fringe Festival director and children's programmer. Scott is jazzed.

"I've really hit the snow running. The reception has been very warm which I really

appreciate in this chilly weather. I've met the team here and it's very strong and now I'm beginning to meet the artists. That's my role, to act as liaison between the company and the artistic community."

The Guelph University trained administrator/theatre producer brings some solid chops with him to the position. After graduating with his MA in drama, he headed to New York where he spent a year saving a theatre company. "It was the Players' Theatre in the heart of Greenwich Village. We were able to create a solvent business. The theatre remains a theatre instead of being sold and turned into retail or condo space as seems to be the custom. It is so important to keep cultural history alive."

After a year in the Big Apple, Scott returned to Toronto and began looking for a job in theatre administration anywhere in Canada. Edmonton drew him in. "Grassroots theatre is something I'm interested. The Fringe is that. It's a movement for community theatre, young artists, emerging and established artists...this is a community happening that is accessible to all people. Awesome"

Still, he says, the production of new work is a huge challenge to the artist. "It's difficult. Even in New York where theatre is held up as the be all and end all of the arts, it's difficult because it's all about money and less about the art. That's troubling when you're first getting something up on its feet." What Edmonton has going for it is a palpable atmosphere of artistic support. "I've only been here two days and everyone is so supportive of each other. I never felt that in

Toronto. The artistic process needs to be protected like that."

First up for Scott is establishing his place in the company.

"I intend to get a real feel for the experience that is Edmonton's International Fringe Festival...as we grow into a global entity, it's necessary to have a platform for grassroots creation to be showcased in this underserved environment. The success of a show depends on the audience's reaction."

**NEXT!**

ALL NEXTFEST ENTHUSIASTS, SUPPORTERS, virgins and participants are urged to see Festival director Steve Pirat today at noon. He's holding a Nextfest Forum at the University of Alberta's Fine Arts Building, room 43.

He wants to know what you like, dislike, would change and what you'd like to see more of. Show up and bring your opinion!

And, Nextfest is soliciting submissions for DanceFest. The written submission deadline is Feb 2, 2007, with live auditions Feb 17 and 18. Your submission should include curriculum vitae, a written proposal and a letter of documentation in either DVD or VHS format.

Send your package to Nextfest, Theatre Network 10708 124 St., Edmonton, AB, T6M 0H1.

If you have questions, contact Festival Director Steve Pirat ([Nextfest@theatrework.ca](mailto:Nextfest@theatrework.ca)) or Dance Curator Linda Turkel ([linnartum@hotmail.com](mailto:linnartum@hotmail.com)).

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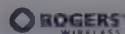


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# food and drink

## Bananas for Tomato

Italian resto doesn't fail on its Tasty promise

**TASTY TOMATO**  
14233 Stony Plain Rd. \*\*\*\*

WHEN I ARRIVED FIVE MINUTES before it opened, there was already a line-up outside of Tasty Tomato. The restaurant doesn't take reservations, and a half hour later people were once again lining up—this time waiting for a table to open up. Good signs.

I had avoided the Tasty Tomato for far too long and, at the behest of my companion, finally made it on time. As a small restaurant (maybe 50 to 60 seats) alongside a quiet commercial strip on Stony Plain Road it isn't quite hidden away, but it could be easily missed. I had noticed Tasty Tomato before but, unfortunately, never seized the opportunity. Maybe it was the name.

I'm always weary of restaurants with names that include adjectives describing the quality of the food. Normally it just seems like they're compensating for something, but in this case it was accurate—the food was tasty and made great use of the ubiquitous tomato.

A lot of the offerings were deceptively simple, but with fresh sauces and large portions the meals had a home-cooked aura about them.



**MAMA MIA!**

Head chef/owner Mirella Amendola has been tossin' it at the Tasty for 13 years.

Dishes included, for example, rotini tre formaggi (rotini with three kinds of cheese including fontina and mozzarella), penne rustic (penne with spicy Italian sausage in a tomato sauce), penne ciro (penne with tiny meatballs in a tomato cream sauce), a simple bocconcini and tomato salad, and even veal limone.

My companion and I settled on two glasses of the house red (a slightly dry and inoffensive wine), calamari in tangy sauce (\$8.95), a linguine pescatore special (\$17.95), and cannelloni (\$12.95).

First up was the bread—warm and fresh with olive oil and balsamic vinegar for dipping (it was either focaccia or something like it). Then came the calamari—a solid standard against which to compare restau-

rants as it seems to be one of the universal appetizers. They weren't breaded, but they didn't need such a disguise to hide their taste or texture. Sitting in a tangy sauce that was good enough to eat on its own, the calamari were delicious and neither overly chewy nor limp. Take that, various local pubs!

The cannelloni were big and full of a tender veal and mozzarella taste that combined with the tomato sauce in a mix savoury and ever-slightly sweet that melted in the mouth.

My pescatore was filled with shrimp, scallops, baby clam, and chunks of lobster, all covered with a slightly spicy tomato sauce and then sautéed, blending the flavours. The sauce was like a smooth silk that

spread evenly over everything when topped with a bit of fresh parmesan from the shaker table, it was enticing.

I had heard that they had trouble with service at some point in the past, but if they did I could not say. Not only did our water glasses stay full the whole night, but each dish came down to the main course and the bill—was served right after another like an efficient triage system that emergency rooms would be proud of. All the servers and the cook-



worked as a team and kept things moving.

Maybe it helped that a man who was likely the owner—or an actor hired to portray the kind of guy who should own a small, great Italian restaurant—hovered over the place ensuring the gears of his great machine were kept greased.

The portions, after the bread and appetizer, were too much for my companion and myself. The server happily and quickly packaged our leftovers to take home and supply the next day's lunch. Unfortunately it meant we missed out on the desserts including one that my companion claimed was superb—coconut ice cream surrounding a sweet mango sorbet dusted with shredded coconut. It looked like an egg (on the promotional image) and apparently was a nice way to finish (lighter than the spumoni offered).

Next time, I'll try and save some room for it. But if my experience this time around is any indication, that will most likely be tough.

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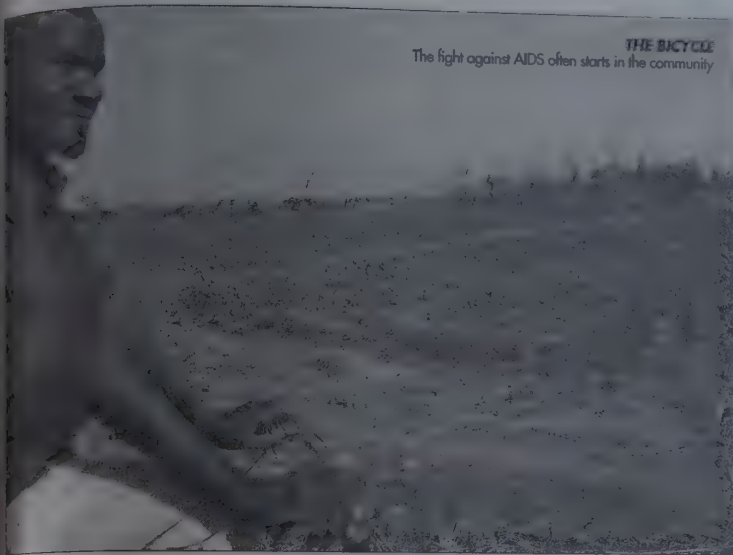
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**THE BICYCLE**  
The fight against AIDS often starts in the community

## AIDS to memory

Films 15 million orphans hope you'll see

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 Theatre info: metrocinema.org

WITH ALL THE OTHER SCARY AND/OR awful things going on in the world today—terrorism, global warming, PC leadership conventions—it's pretty easy to forget that we in the western world were all once deeply terrified of AIDS.

As much as we like to think the disease has gone away because it isn't screaming at us from the headlines everyday, here are a few facts to ponder, courtesy the Joint

United Nations Programme on HIV/AIDS:

■ There are an estimated 40 million people living with HIV or AIDS worldwide—many of whom don't know they're infected.

■ It's estimated that 4,000 Canadians are infected with the HIV virus every year; an estimated 40,000 Americans are infected.

■ AIDS has replaced malaria and tuberculosis as the world's deadliest infectious disease among adults and is the fourth leading cause of death worldwide.

■ 15 million children have been orphaned by AIDS.

Suffice it to say, we're not exactly out of the woods as far as the global AIDS pandemic is concerned. For all of us who took it for granted that AIDS went away because the media light stopped shining on its victims, Metro Cinema, in partnership with HIV Edmonton and Ainembabazi, is presenting a weekend of films that review the history of AIDS activism, assess the AIDS epidemic's impact on Africa, and humanize the plight of people living with or dying from AIDS.

*Living with Slim* (USA, dir. Sam Kauffman) and *Their Brothers' Keepers: Orphaned by AIDS* (Cana-

da, dir. Catherine Mullins) present unflinching portraits of AIDS' youngest victims. Kauffman's film presents face-to-face interviews with seven African children, aged six to 17 years old, about what it's like to be HIV-positive.

The kids describe their physical symptoms, the social ostracism and familial rejection that come with testing positive, and their hopes, which are dimmed considerably by a lack of medical care, proper nutrition and, in almost every case presented here, parents. *Living with Slim*—the nickname for HIV—derives from its tendency to cause physical wasting—is more or less artifice-free, which makes it all the more direct and disturbing without fancy cinematography, music or narration.

*Their Brothers' Keepers* is more visually striking, with voice-over narration and incidental music, but that doesn't diminish its impact.

Director Mullins and her crew visit a shantytown outside Lusaka, Zambia and follow community workers who are on the lookout for families of AIDS orphans living without adult guardians. Since there are some 850,000 AIDS orphans in Zambia, such families are easy to turn up and Mullins examines the struggle for existence, the hopes and the realities these child-led families have in store.

An impassioned speech by Stephen Lewis, the UN's special envoy for HIV/AIDS in Africa, injects perspective about the scope of the tragedy and the need for a shift in global priorities.

*Living with Slim* and *Their Brothers' Keepers* screen together on Dec. 1 at 7 pm and Dec. 3 at 9 pm.

*Fight Back, Fight AIDS: 15 Years of ACT UP* (USA, dir. James Wentzy) is a video scrap book of the AIDS activists who went to extraordinary lengths to draw much-needed attention to the outbreak of AIDS in the U.S., starting with the first AIDS Coalition to Unleash Power (ACT UP) demonstration in 1987.

The film compiles video footage

of various events over the next 15 years to draw attention to the AIDS crisis, to protest profiteering on the part of pharmaceutical companies and to force the government to acknowledge and deal with a disease that mainly afflicted marginalized segments of American society.

The raw footage certainly conveys the wild energy and life-or-death seriousness that powered the protests, as well as reminding the viewer how little has changed over the course of the last five American presidents—one conspicuous placard at a 1991 rally reads FIGHT AIDS. NOT ARABS. And man, do you ever get to hear a lot of catchy and highly informative chants.

*Fight Back* screens at 7 pm and 9 pm at Cizek's short film *The Bicycle: Fighting AIDS with Community Medicine* on Dec. 2 at 9 pm and Dec. 4 at 7 pm.

If you prefer your films about the AIDS crisis to be populated with familiar faces, look no farther than Thom Fitzgerald's *The Event*, starring Parker Posey, Don McKellar, Sarah Polley, Jane Leeves, and Olympia Dukakis.

Posey stars as Nick, a New York DA's assistant who is investigating the latest in string of mysterious deaths—HIV-positive cellist Matt (McKellar) died of an overdose in the midst of a house party, and it becomes increasingly apparent that the partygoers were all aware Matt was planning to take his life. As Nick interviews those who were there, including Matt's mother (Dukakis), sisters (Polley and Joanna Adler) and lover (Brent Carver), the details of his final months unfold in loving flashback.

Despite the fact that it features the most uncharismatic Parker Posey performance ever, some ill-fitting comic touches and a persistently ironic-slash-poignant soundtrack, *The Event* is earnest and moving, and manages to make its point about dignity in death without getting too sappy.

*The Event* screens Dec. 2 at 7 pm and Dec. 4 at 9 pm.

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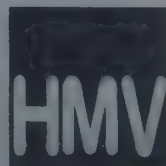
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## Estevez's comeback a little too slight

**DISCUSSION**

Directed by Emilio Estevez, Starring William H. Macy, Anthony Hopkins, Laurence Fishburne, Demi Moore, Lindsay Lohan, Martin Sheen, Elijah Wood. Opens Fri, Dec 1, ★★☆☆☆

WHENEVER EVERYTHING AROUND US appears to be going to hell in a hand basket it's tempting to toy with notions of "what if."

What if we'd made such and such choice, what if so and so had lived, what would things be like then? A nation like America has many fascinating "what ifs" to chase among, and a favourable interpretation of Emilio Estevez's *Bobby* could be that it's once such attempt—dramatizing the assassination of a presidential candidate—to ask what might've been and examine what options were lost.

But Estevez (yeah, the jock from *The Breakfast Club*) has opted to speculate in the form of an ensemble piece in which the namesake merely plays a peripheral role among a multitude of mini-dramas—the impact of his untimely demise is related through the fates of nearly two dozen fictional characters present at the legendary Ambassador hotel the night he was killed.

Now, rewarded as it may be to sneak a peek into the lives of "ordinary" Americans, it doesn't actually tell us a lot about Bobby Kennedy, his life, ideas, or even why someone would want to kill him. After all, Bobby wasn't raised on the "ordinary" side of the tracks. But beyond the interspersed news footage (in which he comes across as a demure liberal who managed to tap into the zeitgeist and win support for his

presidential bid among some of the most marginalized groups in America), this film doesn't reveal much about him.

In fact, writer and director Estevez almost completely steers clear of his subject's politics. Apart from a vague notion that while the names and fashion may have changed, the problems remain the same, his inquiry is as restrained as his dramaturgy. Instead, Estevez attempts to invoke the spirit of Bobby by bringing together the clichéd paraphernalia of his time (the Vietnam war, the civil rights marches, the substance abuse) with characters who are themselves little more than

performances by some of the cast's heavy-weights (Anthony Hopkins, Harry Belafonte, William H. Macy, Laurence Fishburne) who roam the set uncertain of their purpose.

The preoccupation with the backdrop for Bobby's assassination almost leaves one wondering whether the film should've been titled "Ambassador," or "Cocoanut Grove," being less of an elegant slain Kennedy than the swank Wilshire Boulevard hotel and its famous night club, both of which were demolished earlier this year exacerbating North American cities' failure to preserve their urban landmarks.

props (the angry black dude, the wise black dude, the draft dodger, the washed-up night club singer, the hippie in the sky with diamonds, and so on)

An ensemble piece is of course a very ambitious project, and while Estevez demonstrates an impressive ability to coax good performances from actors one normally wouldn't even suspect of talent, *Bobby* doesn't quite clear the park.

There's attention to detail, lending a credible atmosphere, numerous entertaining moments, but, frankly, not enough Bobby. An impression strengthened by the lackluster per-

Hence, the most interesting aspect of *Bobby* is the "what if" it leaves its audience with. What if Bobby Kennedy had lived? What if he'd become president of the USA? Would the world have ended up a different place, a better place? Would America? Would it have made any difference at all? We'll never know. Some asshole with a gun made sure of that, by forever reducing the number of options. That indeed is food for thought.

It's a pity Estevez doesn't dwell much on that as he does on the trappings of an era long past.

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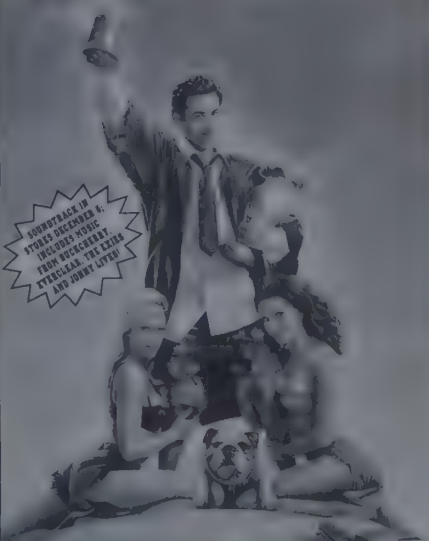
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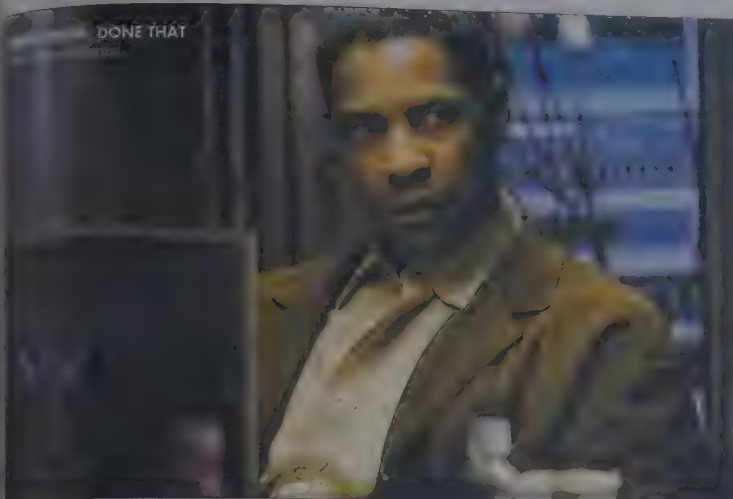
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## Surveillance means freedom

If you see *Déjà Vu*, Denzel has won

**DÉJÀ VU**  
Directed by Tony Scott. Starring Denzel Washington, Jim Caviezel, Paula Patton, Val Kilmer. Now Playing. ★★☆☆☆

IN 1995, CANADIAN SINGER-SONG writer Alanis Morissette released the hit single "Ironie" from her album, *Jagged Little Pill*.

Critics were quick to point out that the situations Alanis described in the song, such as "Rain on your wedding day" or "Needing a spoon, when all you've got is a knife" weren't actually ironic, but rather just bad luck or a coincidence.

However, the fact that Alanis's song "Ironie" didn't actually involve irony, was in fact, I think, unto itself, ironic.

Tony Scott's new pseudo-sci-fi thriller *Déjà Vu*, named after the French phrase meaning "already seen," isn't actually about déjà vu. It's about time travel. But similar to how Alanis's "Ironie" not actually being ironic makes it ironic, I was overcome, while watching *Déjà Vu*, with a strange feeling, as though I'd seen this film before.

*Déjà Vu* starts with a terrorist bombing of a passenger ferry, in post-Katrina New Orleans, that kills hundreds of people. ATF agent Doug Carlin (Denzel Washington) swoops in to investigate and uncovers the body of beautiful Claire (Paula Patton), who was actually murdered earlier that day by the terrorist (Jim Caviezel), but has been disguised as a victim of the bombing. Enter F.B.I. Guy (Val Kilmer, in a role so meaningless I don't even remember his character's name)

who invites Carlin to be part of his special high-tech surveillance unit. There we are introduced to the main plot device of the movie, a ridiculous contraption that allows you to re-watch the past unfold and, just possibly, travel back in time.

Will Denzel Washington succeed in retracing Claire's last few days by using the super computer/time machine, find the clues he needs to reveal the identity of the terrorist, prevent the ferry bombing, and travel back in time to save Claire's life? Of course he will. He's Denzel

genuinely menacing character. His few scenes with Washington are definitely the highlight of this sub-par snoozefest.

Director Tony Scott, who brought you films such as *The Bourne Identity*, *Man on Fire*, and *Enemy of the State*, obviously isn't afraid of retreading familiar territory. With *Déjà Vu* he manages to make a slow-paced, watered-down version of every other movie he's ever made.

Terry Rossio (who co-wrote the *Pirates of the Caribbean* movies and *Shrek*) and Bill Marsilli came up with

**Washington is dangerously close to becoming a caricature of himself. He's played the same kind of "everyman" so many times.**

Washington, and people love watching Denzel save the day. Or at least some people do.

Personally, I think with *Déjà Vu*, the Academy Award winning Washington is dangerously close to becoming a caricature of himself. He's played the same kind of "everyman" police detective/don on his luck father/football coach so many times now, I'm beginning to think he only has one facial expression. Paula Patton does what she can in the damsel in distress role, which requires her to look really good while being tortured. The only bright spot is Jim Caviezel, who manages to take the stock Unabomber terrorist and create a

the absurd and predictable screenplay, which manages to incorporate 9/11, Hurricane Katrina, and the Oklahoma bombing all in one movie, and promote a message that totally intrusive video monitoring by the government is the only way we can truly fight terrorists. How's that for American propaganda!

There's also no point in mentioning the gaping plot holes or lapses in logic in the screenplay, because as soon as Carlin is introduced to the super computer/time machine, you have to shut off your brain and suspend all disbelief or you'll be kicking yourself for not going to see *Casino Royale*.

NATHAN CUCKOV

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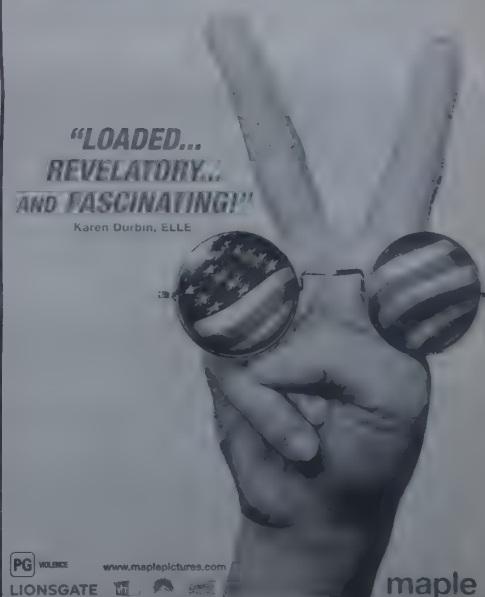
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## capsule film reviews

**Babel** The supplemental title to Alejandro González Iñárritu's latest film should be *When Bad Things Happen to Everyone*. The director of *Amores Perros* and *21 Grams* offers another multiracial, the pieces of which interlock in oblique but apparently meaningful ways to reveal how we're all connected, especially when we hurt, once again pick away at the false sense of security that our social structures and our undesired sense of privilege afford us, to show how quickly all that can be wiped away by cruel fate. The parallel tragedies invoked to explore this terrain, however, seem as false and poorly integrated as the wads of putty applied to make Brad Pitt look a normal middle-aged male. Babel seems bloated rather than informed by its welter of weighty ruminations. ★★☆☆☆ (SL)

**Borat: Cultural Learning of America for Make Benefit Glorious Nation of Kazakhstan** Sacha Baron Cohen's peculiar genius: going out into the world posing as gormless characters, brushing up against the powerful and the ordinary and using his cheerful ignorance to expose the latent bigotry, hypocrisy, and idiocy of total strangers. Cohen is a walking special effect, so completely ensconced in mock-dulness that no amount of hostility will discourage him from perpetrating ever-greater obnoxiousities of etiquette, cultural sensitivity, and decency. Just when you think that he can't milk any more novelty out of his racist, sexist, homophobic, crude and potentially dumb alter-ego, Cohen ups the ante, compounding outrage with outrage until there's a solid chance you might wet yourself. Far and away the funniest movie of the year. ★★★★★ (SL)

**Casino Royale** *Casino Royale* follows James (Daniel Craig) to several exotic locations as he tracks down the main villain of the film, a banker to international terrorists, Le Chiffre (Mads Mikkelsen). Director Martin Campbell has delivered a fantastic action film that relies more on suspense and intrigue than the over-the-top gad-

getry of past Bond films. *Casino Royale* reinvents Bond. He's a lean, mean, cold-hearted, womanizing, professional killing machine. Here we are presented with a real, complex, and brooding man, who doesn't always win. This is a Bond that is rough around the edges and he's all the better for it. ★★★★★ (NC)

**Deck the Halls** Matthew Broderick, a stick-in-the-mud optimist, likes to plan his Christmas, and his family has to get dragged into the dreary minutia of it all. New neighbor Danny DeVito wants his Christmas decorations so spectacular that his house can be seen from outer space. What follows is a back-and-forth testing of wills, escalating revenge, and general nastiness. The premise could only work if it truly went over the top—into cartoonish Road Runner and Coyote territory, as suggested by one sequence. Unfortunately, the film is too lackadaisical to go for that kind of frenetic energy—ultimately it veers off into the conventional and ho-hum. ★★☆☆☆ (TM)

**The Departed** Matt Damon is a cop working for Martin Sheen and Alec Baldwin. Leonardo DiCaprio reports to Irish mob boss Frank Costello (Jack Nicholson), whose thoughts are scarcely troubled by human feeling. Unfortunately, this Martin Scorsese remake of a Hong Kong action classic gives the actors little to play with. So even though Damon is really working for Nicholson and DiCaprio is really a mole for the cops, and even though Nicholson gives a great performance, this trip to the outskirts of the darkside doesn't impress. ★★☆☆☆ (MH)

**The Fountain** In Darren Aronofsky's *The Fountain*, Hugh Jackman stars with Rachel Weisz in parallel stories spanning three centuries. Though not emotionally charged and metaphorically compelling, that's not to say it doesn't look astonishing. For a movie spanning three disparate epochs, it has remarkable visual coherence. The players, too, are remarkable. However, it focuses so claustrophobically on the principle pair that it leaves the reality they live in only lightly shaded in. A little humour wouldn't have hurt either. In the end, *The Fountain* becomes so fixated on its grand themes that it fails to convince on a human scale. ★★☆☆☆ (SL)

**A Good Year** Russell Crowe plays a proudly ruthless London stock market trader. His Uncle Henry (Albert Finney) dies and leaves a chateau and vineyards in Provence... and the opportunity to stop and smell the roses. Pretty much heartfelt meditation on life, love and wine comes across as a forced and contrived excursion into the predictable. Crowe never really gets a grip on Skinner, and Ridley Scott's direction is unfocused and uninspired, failing to explore why Skinner has lost his way. Romantic comedy genre is neither Scott's or Crowe's forte: perhaps they should just stick to what they do best. ★★☆☆☆ (NC)

**Half Nelson** The surprise hit of EIFF tells the story of Daniel Dunne (Ryan Gosling), a junior high school history teacher at an inner city school and a drug addict. When he is caught smoking crack in the girls' locker room by one of his students, Drey (Shoreka Epps), the two of them are drawn together in an unusual friendship. Gosling (last seen in *The Notebook*) is amazing. Neither pitiful as a drug addict nor preachy about his role as an educator, he manages to embody these seeming opposites, a living example of a dialectic fighting for balance in one body. He's matched by Epps' stoical performance. It's incredible watching this character come to the knowledge of the failings of adults, that grown-ups are not immune from mistakes, false hope, and delusion. ★★★★★ (MS)

**Let's Go To Prison** Finally able to seek revenge on Judge Nelson Biederman III but cheated by the judge's death three days before

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his latest release, inmate John Lyshitski (Dana Sheppard) gleefully gets himself sent back to work Nelson Biederman the IVth (Will Arnett). He calls and the judge's duces miscreant son. Expect the usual jokes about showers, a solitary warden, skinheads, and a gravely voiced African American teddy bear named Barry (Chia Mordani) who takes a shine to Biederman. This film owes its one star to a kind of imaginative climax. But ultimately, it's a shame that the film's satirical aspect is its marketing-hook title. ★★☆☆☆ (MH)

**Manufactured Landscapes** A lovely piece of work by director Jennifer Baichwal following photographer Edward Burtynsky, whose landscapes fuse the pastoral with elements of our disposable culture. Baichwal seems to feel a little trapped by her subject, but she is to be applauded for getting this fascinating photographer's work out to us. Burtynsky's pictures that are the antithesis of the prescriptive sentimentality we are used to seeing. At the heart of the film lies the reality that China is a nation rapidly becoming an urban society, making the film worth seeing just to catch a glimpse of the likely fate to the American Empire. ★★★★★ (AK)

**The Queen** This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Frears' film seems altogether too soft and sentimental, though it masquerades as a pithy critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing has no interest in determining whether the members of the monarchy are really "just like us." ★★☆☆☆ (CN)

**Shut Up and Sing** One needn't be a bombing Kazakhstan reporter to trick Americans into revealing their tragic-comically ugly side. Ostensibly the film is about how, despite a reactionary boycott after their anti-Bush remarks, Dixie Chicks refused to be silenced. But the true revelation, lies in how this was able to happen, thanks to the well-heeled Blue State handlers types that try to coach the Chicks through the crisis. Only singer Natalie Maines seems to possess any character, flipping the proverbial bird back of country radio and crafting songs with a new lyricism hefted out of her experiences. Given the value of critical discourse across the board in the initial stages of Dubya's imperial folly, it all makes for an often funny film that's truly no laughing matter. ★★☆☆☆ (ZV)

**Stranger Than Fiction** Harold Crick (Will Ferrell) wakes up to find that his every move and gesture is being narrated, only to discover that he's actually a character in a book and the voice is that of writer Kay Eiffel (Emma Thompson). It sounds like a great idea, but somehow it goes the rails, possibly because it's really just Charles Kaufman by numbers. Everyone is too reticent (including Ferrell), making the scenes ponderous and slow—bad news for a film that, at its core, is still a comedy. Nothing seems to ever gel, and every moment where you find yourself caught up in the story is undercut by something that kills you out of it—forced "poignancy," unnecessary elaborate and clunky shots and sets, critical whimsy. ★★☆☆☆ (TM)

**Tenacious D: The Pick of Destiny** Jack Black and Kyle Gass play two bumbling never-heard-of musicians on a quest to become the world's greatest band. Persuing photos of legends such as AC/DC's Angus Young, they notice that all that heroes shared a common denominator—each was photographed using the same mysterious guitar pick—the titular "Pick of Destiny." Despite turns by Ben Stiller, Tim Robbins, and Nirvana/Foo Fighters' Dave Grohl (as Satan—the pick is a piece of one of his teeth!) and the undynamic duo themselves, the film is a flat, unfunny drag that assumes that the audience will find this pair endearing. ★★☆☆☆ (ZV)

**Reviewers:** Nathan Cuckow, Mike Hebert, Anthony King, Scott Lingley, Tom Murray, Gary Nichols, Mari Sessano, Zohar Yuradi

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# my look

Name: Jackson Tahuka

Occupation: Native American Performer

Where: River Cree Rec Centre in Enoch for the HIV Edmonton Memorial Round Dance

Describe your Style: My look, my style, whatever I do comes from my family and has been with me forever

Wearing: I dress simple. I am into traditional ways. My sister made my earrings. They are a hat. The hat is from the LIDS kiosk in West Edmonton Mall. The coat is from the Louis Bull store here in Alberta. It was like \$215.00, I think. It is warm. The t-shirt is also from West Edmonton Mall. I don't remember from where exactly. It is simple. Both my jeans and shoes I bought while traveling through the U.S. performing. The jeans are from an outlet in Montana and the shoes are from Wisconsin.

What The Creator runs my life. I am into traditional ways, participating in Powwows and Round Dances, Peyote as a religion, drumming.

Not Into: Clubs

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Charter Press / 96 Pg.

Available at [www.stevesimonphoto.com](http://www.stevesimonphoto.com)

Roselane Madubedube (left) is one of twin brides, marrying husband Ignatius Sefafe Mokhomu. Her sister, Rose M. and Seqhomo and new husband William are also in the photograph, taken at their double wedding in Maputsoe, Lesotho.

story Matthew Halliday  
photos Steve Simon

# CALL TO AID

In Time For World Aids Week, A Former Edmontonian Turns His Lens On Africa's HIV Crisis



Light is reflected on the wall at a funeral home in Lesotho. Every day in Lesotho, 80 people die from AIDS related illnesses.

"The funeral industry is one of the only growing businesses in many of these places. Just to see the volume of bodies coming in is awful. You can't help but run into coffins being transported, and funerals on Saturdays are busy days, the ministers moving from funeral to funeral." — Steve Simon





Peace Corps Volunteer Jean Margantis and Youth Counselor Tsepo Rameane (not in picture), discuss HIV and AIDS with Grades 8-10 students at Mahobong Secondary School, in Leribe, Lesotho. Students are taught how to open condoms, how to properly use them and to check expiration dates. The school has 130 students; 60 - 70 per cent of the students are either single or double orphans

It's easy for Canadians to be complacent about AIDS. While the AIDS crisis that engulfed the developed world in the '80s and '90s has largely abated, in other parts of the world the disease has become epidemic. Or worse, in countries like Zambia and Lesotho, where respectively 17 and 29 per cent of the population are infected with HIV, the disease long ago surpassed epidemic levels. Today it might be better described as a way of life. "AIDS is just woven into the fabric of the everyday," says photojournalist Steve Simon. "And by AIDS, of course, I really mean death."

An internationally celebrated photographer, Simon is the author of four books (including *Healing Waters*, which documents the purported healing powers of Algonquin's Lac Ste. Anne). Born in Montreal, Simon lived in Toronto from 1986 to 1996, working as a photographer for *The Journal*. Now based in New York, his most recent project is *Heroines and Heroes: Hope, HIV, and Africa* (this book will be officially launched Dec 1, to coincide with World AIDS Day).

Since 2002 Simon has made a number of trips to sub-Saharan Africa, travelling to Lesotho, Zambia, Mozambique, and Ethiopia, documenting the spread of HIV and its impact on the people and places he's visited.

"The funeral industry is one of the only growing businesses in many of these places," says Simon. "Just to see the volume of bodies coming in is awful. You can't help but run into coffins being transported, and funerals on Saturdays are busy days, the ministers moving from funeral to funeral."

Despite the prevalence of HIV infection in sub-Saharan Africa, there's still a great deal of myth, rumour, and misconception surrounding the disease.

"That's really the thing that's often hardest to understand," says Simon. "that in countries where almost one out of three people are infected, the stigma is still a problem. It keeps people from getting tested, or getting treated. I

met one man whose hut was set on fire by other villagers to get him out... because so much of the population is rural and uneducated, ignorance is still widespread."

Simon's talents as a photographer are in strong evidence throughout the book; some of his shots are almost unbearable to contemplate in their poignancy. In one, a stack of child-sized coffins lies propped against a wall, awaiting fresh bodies. In another, terminally sick patients sit in a dark room, their gaunt, knowing faces lit only by candlelight, or obscured by shadows.

But other photos are unexpected, heartening, and even funny snapshots of life under dire circumstance (and we're not talking about trite "inspirational" shots of laughing African children and dancing villagers). An especially poignant photo shows a young boy riding across the vast savannah on horseback, looking like nothing so much as an African cowboy.

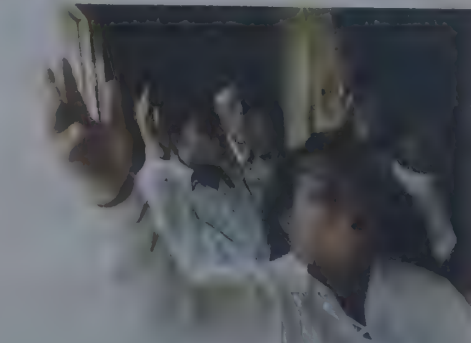
"These aren't just god-forsaken places, where everyone is always sick and miserable," says Simon. "It's so much more complicated than our understanding of it."

One of his subjects is a woman named Mamello Mokholokoe, a disabled woman who set up a clinic for mentally and physically disabled kids.

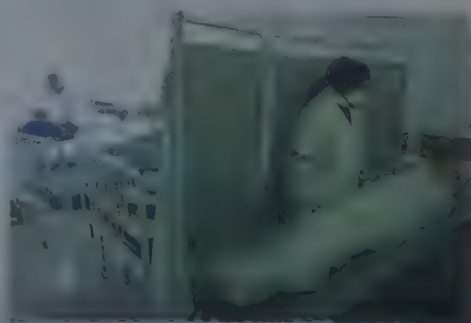
"Life is so hard for even able-bodied people," says Simon, "so the infrastructure for those who need extra help is just not there. She's set up a centre for kids who are physically and mentally challenged... It was wonderful to see something like that."

One of Simon's favourite pictures in the book is of an aerobics class for HIV patients.

"A lot of of the people in this class had walked for hours to get to the hospital where the class was taking place," says Simon. "And then to witness this thing where everyone in the class was going all out. Much harder than I would have been working out, let me tell you. These people wanted to live."



A small church in Maputo, Lesotho led by Pastor Moses Marshall.



Mphewy Mothebe looks out a window while a nurse gets ready to remove a body from a room at Motebang Hospital in Lesotho.

# holiday gift guide

## Simple giving made simple

PEOPLE IN PLACES LESS PROSPEROUS THAN ALBERTA HAVE NO IDEA HOW LUCKY THEY ARE. When it comes to gift giving, they have it *totally* easy. The people they know *need* stuff. In Alberta, when some politician hands everyone an extra \$400, people can't decide whether to buy a couple of extra iPods or to splurge on a box of electric Kleenex.

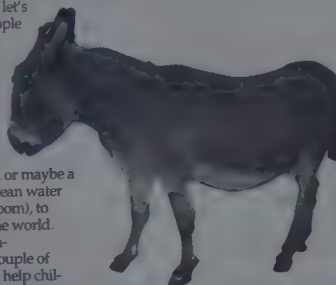
So let's think this through. Maybe your friends and family have got plenty of stuff, and maybe some other folks don't have so much of anything. So... maybe... it would be a good idea... to give a gift that will mean a lot to you, important people and to other important people you haven't even met. Or maybe you'll be contributing to a healthy community. Or to a saner planet, even.

Next week, we'll have some suggestions about how to spoil your holiday gift recipient, and in two weeks, we'll round up last-minute gift ideas. This week, we bring you Part One of our annual gift guide: Guilt-free giving

### EGGS FOR BREAKFAST... FOR WEEKS

Oh yeah! You really need the new Playninte-X-box! Because it has, like, the best graphics. And. And... yeah, ok. You don't know why. TV just told you to get one. Well, let's consider the plight of people who know exactly why they need a chicken. You can donate, in someone's name, a chicken (\$15 for eggy protein for the whole family), or a donkey (\$120 for endless transportation of people and stuff, plus fertilizer), or maybe a Sanitation Kit (\$117 for clean water and an emergency bathroom), to people in need around the world. Oxfam Unwrapped ([oxfamunwrapped.ca](http://oxfamunwrapped.ca)) has a couple of other ideas about how to help chil-

dren, families and communities to overcome poverty and injustice. And your recipient gets a warm glow and a card with a super-attractive donkey on it. Seems like a deal to us.



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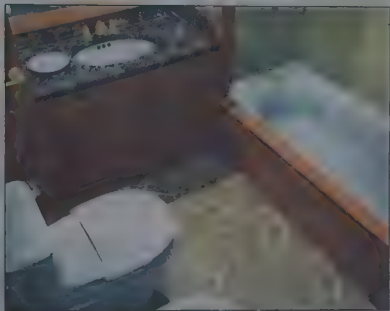
# holiday gift guide

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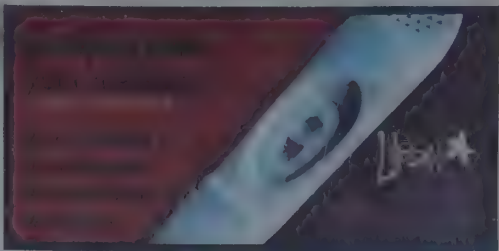


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**CANYON**  
 Another gift idea from Earth's General Store is the toilet dam. Your money conscious (and environmentally concerned) friend will surely be thinking of you whenever they flush, knowing that they're saving between 15 and 50 per cent of the water that would otherwise be needlessly flushed down the toilet. To maximize water savings, why not throw in a low-flow showerhead and faucet aerator, which can reduce your home water use as much as 50 per cent? And the hot water heater insulating blanket will reduce heat loss and can lower the energy cost of heating the water by as much as 50 per cent too. This gift will keep on giving every time they turn on the tap.



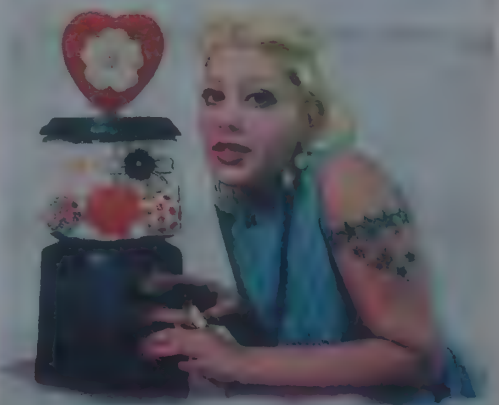
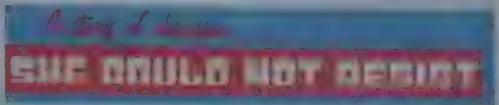
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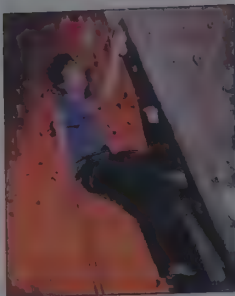
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# the new cat in the urban jungle

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# visual arts

## Caught in the Web

Tessa Nunn distills and instills holistic art

### TANGLED REFLECTIONS

By The Coloured Web artists, Through Dec 28, ArtsHab Studio Gallery (3rd Fl., 10217-106 St.), Thursdays 5 to 8 pm or call 439-9532

TESSA NUNN LIVED TWO BLOCKS away from the World Trade Center on that fateful day in the fall of 2001. "Has it already been five years?" she asks, as she does a walk through of her curated show, *Tangled Reflections*, currently up at ArtsHab until the end of December.

Graduating from the New York Academy of Art with a Masters degree in 2002 and actively painting and teaching soon after, Nunn eventually returned home to Edmonton and started The Coloured Web, a training institution dedicated to teaching peaceful self-expression through art.

Although she had planned on returning home regardless of the catastrophic events, 9/11 was certainly a catalyst for her approach to teaching.

"Art will change the world," she says. "And the artistic mindset is healing and can heal communities."

Holding weekly classes with The Coloured Web that combined meditation, yoga movements, and the fundamental classics of drawing and painting, Nunn wanted to present the culmination of her students' work and progress from the past four years.

Ranging from 16 to 87 years of age, The Coloured Web's students are gathered with no apparent rhyme or reason. Nunn infuses in her students, from first-time novices to trained professionals, a sense of balance between the mind and the body.

"It's about integrating the whole self—the soul and the heart—into the process," the 36-year-old ArtsHab resident says. "I teach in a

holistic way. I wanted to create a schoolroom space that would go out to rural areas where this type of education is not available."

Currently teaching art in the U of A's Faculty of Education, Nunn now gets the opportunity to share her

classical training with fellow teachers, hopefully distilling the practice of art as a practice of finding balance and communication.

The works in her current exhibition consist primarily of figurative paintings and a handful of oil-based

portraits and landscapes—all traditionally reflecting Nunn's classical approach and academy based training. Nunn finds the body "loaded with content," focusing on the human form's potential for narrative and oil's natural luminous viscosity to capture its subject matter.

Beyond the basic anatomy and observation of light and shadows, the work from The Coloured Web expresses a sense of self-mediation experienced by the collective artists.

Creating a "safe" environment for the artists and models, Nunn invites the artistic sensibility to express something that may otherwise remain untapped.

"Once they get the anatomy down, they usually branch off into the spiritual aesthetic. It's a movement beyond the physical and into psychology, sensuality, and spirituality," Nunn explains.

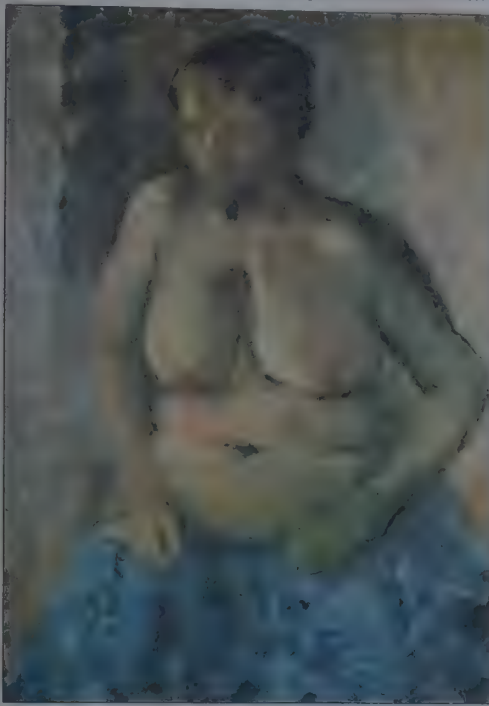
Quoting one of her students, art becomes a forum for self-expression and self-perception in a way of "presenting myself to myself"—presenting your thoughts, actions, and emotions in the work you are creating.

"It's transformative," Nunn says. "Art gives you a sense of confidence, a sense of peace."

As the first show from the artists of The Coloured Web, *Tangled Reflections* may very possibly be the last for a while. Having neglected a host of commissions for years, Nunn is putting the school on hold and actively returning to painting once again.

"In my heart, I have not really painted in years. I have to face my reality of existence. It's time to do this myself and [use] the same full concentration that I've been teaching my students."

AMY FUNG



WOMEN WITH A BLUE SKIRT By Bonnie Bigley (The Coloured Web)

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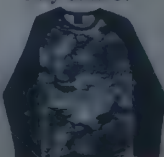
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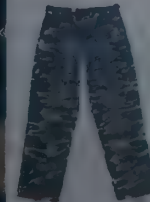
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## Going somewhere fast

### Songstress Jill Barber stays on track, charms audiences



#### JILL BARBER

Opening for Ron Sexsmith, Thu, Dec 7, Myer Horowitz Theatre (Students' Union Building, U of A Campus), 8 pm. Info: 451-8000/www.ticketmaster.ca or www.su-venues.co, \$28

JUST SETTLED INTO A SEAT ON THE train speeding her from Montreal to Ottawa, Jill Barber finds that the circumstances of her mode of travel nicely mirror her current career trajectory.

"I have some momentum going on with my performances," agrees the Halifax singer-songwriter, fighting the deranged crackle of endless bilingual conductor announcements threatening to drown out her cell phone interview. "I'm definitely in a touring headspace."

The speeding locomotive metaphor may seem a little heavy-handed, but there's enough truth in it to hold up.

Let's see—there's a brand spanking new album (*For All Time*), a tour that encompasses Canada and Europe, and now she's been teamed up with Ron Sexsmith for 10 shows in medium sized theatres across the country. Sounds like a pretty good deal, right? Especially since she's

opening for a performer whose audience would likely best relate to Barber's patented jazz chanteuse stylings mixed with gentle, crafted country-folk.

It's a perfect match, and Barber is excited for the opportunities it presents, but she also can't help but look longingly in the direction from whence she came.

"I know, I've had a really good time playing with rock bands," she demurs, "just being the solo acoustic opener for the loud rock show. Maybe it's not an environment in which you'd think I'd thrive, but it works well for me."

She proved it when she lured indie rock kids to the quiet side during her opening slot for last year's Wintersleep tour, selling albums afterwards to kids primed for loud rock 'n' roll.

"That was fun," Barber recalls, "and touring with Wintersleep was great, especially since they're my friends, but for the next while I'm going to be out of the clubs."

She'll also be exploring opportunities outside of Canada, as she did on a recent three and a half week tour playing to appreciative audiences in

the UK and Ireland.

#### FOLK ROCKING IN THE FREE WORLD

"I don't know that I feel like I have to move from Canada, but the overseas tour opened my eyes and got me excited about the potential, the possibilities of touring Europe. Before, I was too patriotic in a way, and almost to my detriment, because I thought that I had to make it in Canada before going to play elsewhere."

"Now I want to put as much energy into playing outside Canada as in Canada because I want to play to new people—I want to broaden my horizons."



But the immediate future for Barber lies in the theatres, and if it keeps her nervously visualizing a staid career only playing in soft seat venues filled with genteel, well-heeled audiences tapping their toes and nodding pleasantly, she's also counting her blessings. It's where the solid crowd is, the money, the possibility of a career that isn't bound by tricky demographic shifts; but while theatres appeal to the side of her that wants her craft appreciated—lyrics, melodies, arrangements, the sort of thing that gets lost in a loud bar—there's also a part of her that yearns for the loud bar.

"There's definitely a greater separation between audience and performer in theatre shows," she explains. "Just the fact that I can't see anyone's face—I like to see people's faces."

"It's funny," she continues. "Lately we've played a lot of clubs and arts centres, so it's been a bit of an adjustment—the last one felt more like a show or a presentation. I mean, it was great, but it's a lot harder to feel an audience's energy for shows like that—we had to shift gears a little bit, work it differently."

#### MARCHING THROUGH THE VENUES

On the other side of the coin, Barber talks of the rock shows, where she'll see an older couple in their '50s, clearly out of place in the room but enjoying themselves nonetheless.

It's not something she should really be fretting about—her fans will follow Barber on her Grand March Through The Venues, and she'll easily pick up more than she'll lose.

A side discussion about Corb Lund's incredibly diverse audience of metalheads, alt-country, rockers, and new country fans ("See, I think that's really cool") shows where her heart is, and how she self-identifies, as does her bemused acceptance at being compared to Red House Painters singer Mark Kozolek—another singer-songwriter with a love of hard rock that belies a pensive image.

"I feel like I've been harping on this point," she sighs, "but to me it's an important thing that I feel a connection with the audience, and I see the broad range of people that I see at my shows—it makes me really happy, it keeps it interesting. To be honest, if you told me that I could only play theatre shows for the rest of my life, like beautiful theatres that are darkened so that I can't see the audience, I think I'd be very disappointed."

TOM MURRAY

#### WINTER SEXSMITH

ACHING TO KNOW WHAT RON SEXSMITH was thinking about when he released his latest album, *Time Being*?

Take a trip down digital memory lane at [www.seemagazine.ca/issues/2006/0608/mus8.htm](http://www.seemagazine.ca/issues/2006/0608/mus8.htm) and read Sexsmith's confessional interview with SEE to get the full picture.

## HOT TICKETS

### MUST-SEE SHOWS



#### THE ROMANTICS

■ Fri, Dec 1, New City (10081 Jasper Ave.), 9 pm  
That hair! That's what we like about it.



#### FEAR FACTORY

■ Fri, Dec 1, Starlite Room (10030-102 St.), 7 pm  
Industrial metal legends haven't called it yet. So bring it on.



#### PAROSÉ

■ Fri, Dec 1, Planet Ze (10055-80 Ave.), 9 pm  
This guy's a whiz, so watch out for the metal flow. And please keep the knives at home. Seriously.

#### NICK PERREAULT CD RELEASE

■ Sat, Dec 2, Sidetrack Cafe (10238-104 St.), 9 pm  
Local singer/songwriter goes "po." Don't miss it. With special guest appearances by a slew of Edmonton favourites (including boys from Captain Tractor). Tune in to the FM Dial on p. 35.

#### CANTILON CHOIRS CHRISTMAS

■ Sun, Dec 3, Winspear Centre (4 Sir Winston Churchill Square), 3 pm  
Certainly not the last carolling concert of the season, the Cantillon Choirs' is the last one to kick off the (now never-ending) festivities.



#### DAVID P. SMITH

■ Wed, Dec 6, Starlite Room (10030-102 St.), 8 pm  
The accordion-swinging matador sings drunken hillbilly blues while grabbing a bull by the horns, pint in hand. Something to behold.



# Bass is ace

Alain Caron slaps and pops his way around the globe

**ALAIN CARON & FRANÇOIS BOURASSA**  
Sat., Dec. 2, Yardbird Suite (11 Tommy  
Hanna Way), 8 pm, Info: 432-0428 or  
www.yardbirdsuite.com, \$20 (members)  
or \$24 (non-members)

"PLAYING IN A DUO IS A WHOLE different experience, it brings the whole idea of a conversation into the situation—it has more intimacy," explains bassist Alain Caron.

And an intimate jazz experience is exactly what Caron and pianist François Bourassa plan to deliver this Saturday night at the Yardbird Suite.

"It will be like a conversation between six-string acoustic bass and acoustic piano. Our material will be original but, in the jazz tradition, where we will introduce a thought or melody, and improvise on that almost immediately."

A professional musician for most

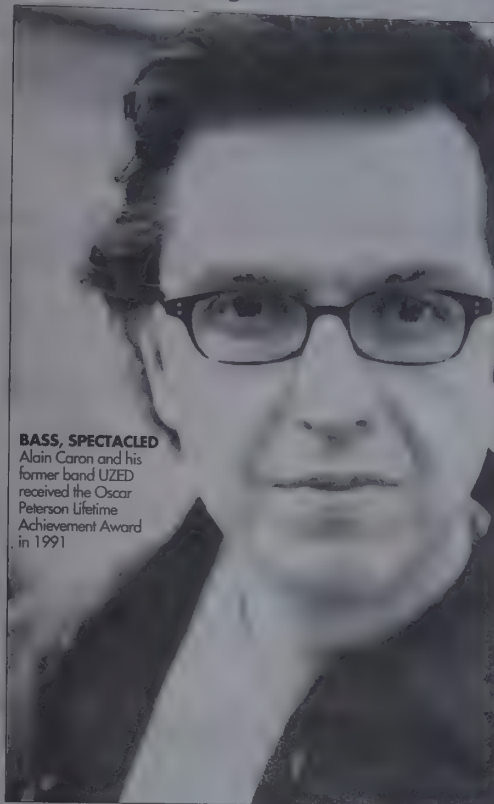
**"It will be like a conversation between six-string acoustic bass and acoustic piano."**

ALAIN CARON

of his life, Caron was first introduced to jazz while in his early teens. He was playing guitar in a Top 40 band at age 10, and at the tender age of 14 he discovered the music that would become his life's work and passion.

"I bought a couple of jazz records, Oscar Peterson *Live in Chicago*, and a Dizzy Gillespie, but it was the playing of [bassist] Ray Brown on the Oscar Peterson record that hit me. I couldn't figure out what he was doing, it blew me away and I knew that was what I wanted to do."

Although he considers himself self-taught, Caron spent some time at the Berkley College of Music in Boston "checking out where I was musically as far as my technique was concerned, but also taking ear training, harmony, studying composition, the whole thing, just about as



**BASS, SPECTACLED**

Alain Caron and his former band UZEB received the Oscar Peterson Lifetime Achievement Award in 1991

soon as I got to Boston I started gigging with the be-bop heavyweights in the area, including Tom Harrell, Sal Nestico, and Bob Moses."

At the same time Caron was a member of the jazz-fusion group UZEB, based in Montreal. He was soon faced with a tough decision: stay in school or head home to be part of the band.

"I chose UZEB and, to this day, I'm glad I did. UZEB is the source of everything I know and who I am today. I learned to compose in a

group that had no limits; learned about sound, recording, studio work, learned how to behave on the road and how to be a band leader."

UZEB released 10 discs over about a dozen years, won numerous awards, and toured the world nearly non-stop. UZEB decided to call it a day in 1991 because, as Caron says, "We decided we all had to be 100% ourselves, the group was great but being in a group is a balance of compromises and we all felt it was time to grow as individuals. I wanted to be a leader and composer on my own, and I was ready."

He's since released a half-dozen recordings under his own name, appeared on dozens working with other artists, was voted "Bass Player of the Year" eight consecutive years by *The Jazz Report*, won two Hagood Hardy Awards for original jazz composition, and has taught bass around the world.

This weekend Caron, with his six-string acoustic bass in tow, has the chance to wear a different sort of creative hat.

"François [Bourassa] and I have worked together before and I love it. Doing this type of show gives me a chance to dig deeper into intimacy in my playing. It is a different challenge to play in a group with no drums—the space between the music can be as expressive as the music itself. In fact, I'm planning to record a duet record early in the New Year and I hope to have the writing for the album done by Christmas."

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## music

# He \*hearts\* techno

And DJ Lego hopes you will too

I LOVE TECHNO  
Sat, Dec 2, 10249-97 Ave., 9:30 pm.  
\$8 at the door

ANYBODY WHO CHATS WITH EVAN John (aka DJ Lego) easily gets whipped into a frenzy for music. Anybody who sees him rock the decks is invited to have as good of a time as he has while he bounces around, lip-synchs the breakdowns of his latest favourite hardcore records, and feverishly scratches looped techno records that most would just simply layer one on top of the other like blocks.

"If the DJ doesn't seem like they're having a good time, how can you? I hate seeing DJs sitting there, having a smoke. If you have a lot of time to sit around with two turn-

bles, throw in a third one," challenges John.

"It's all punk rock, it's all heavy metal," John replies when asked about his love of techno and his decision to resurrect 'I Love Techno.' "It probably started when I would buy old Belgian techno to go along with my hardcore and 'old skool' sets all the time. When the UK acid techno scene came along, those classic sounds were in the music. After seeing Dave The Drummer and Chris Liberator it just sprawled from there. I like hardcore and hard techno because it's extremely honest, because it is banging."

As techno finds itself rejuvenated in popularity here and around the world, John decided that it would be worth having a regular techno night

"I hate seeing DJs sitting there, having a smoke. If you have time to sit around with two turntables, throw in a third."

EVAN JOHN, AKA DJ LEGO

back in the scene to showcase those who aren't regularly booked for the scene's big events and afterhours.

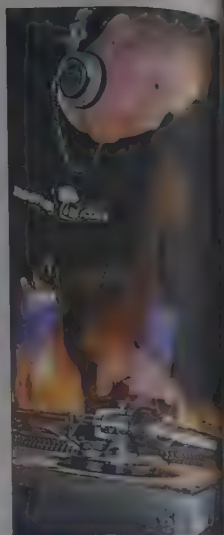
"Ash [The Askari] has his own style, has always been a supporter but he hardly gets a chance to play. DJ Bhavesh was introduced to me by Neal K. He's been another guy wandering around the scene with a lot of techno and tech-trance."

For this particular night, veteran DJs Neal K and Tryptomene will also spin their thang.

"Neal K is our techno golden boy," swoons John. "From hard minimal to funky Swedish stuff, I told him that he can play anything he wants."

For skills and selection, John now finds himself among Edmonton's elite.

"There's a lot of parties I'm play-



ing at and others that I'm helping with," a busy John explains. "A new little group I'm with called the 'Analog DJs' is presenting 'Nightmare Before Christmas' with Avenue Skatepark and the United Way. Everything you can name will be played by all sorts of people. It'll be December 9th from 9 pm to 7 am. Tickets are \$15 in advance, \$20 at the door, with \$1 of every ticket going to the United Way."

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# Lenin among us

Montreal noise trio not of this world

**LES GEORGES LENINGRAD**  
 Les Georges Lenigrad  
 11/30/06 (10:30-10:52 St.) 8 pm, Info:  
 492-2107 or www.starliner.com.ca, \$12

THE "BOO, MINGO, AND PONEY P" trio is up there in the Les Georges Lenigrad, possibly the funniest musical thing away from some of that city's bigger exports in rock. Les Georges manages to combine punk, noise, dance music, noise rock and into one big unpredictable epic musical collage, and by the end of a Les Georges Lenigrad record—particularly the one, *Les Georges Poney*—you've lost count of how many times you've both bobbed and headbanged your head.

You can call it petro-chemical rock," yells Bobo, into a cell phone from current tour stop Dallas. "It's an assemblage of ugly things, it's like organized chaos. But the energy is completely punk, in the good traditional doing it."

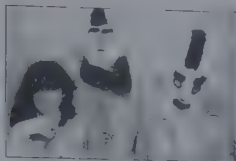
Les Georges are not an easy band to describe: in between fights over the phone, yelps and outward yelps from bystanders, and completely unexpected answers, you

spend the rest of your time trying to distinguish what's fact and fiction.

"We met in a factory together," says Bobo, regarding the origin of Les Georges. This answer comes as a surprise, considering that Les Georges' official website bio says that they met in a street fight in Toronto—but when presented with this slight "misunderstanding," Bobo is adamant to set the record straight and tell the real story. "Mingo and Poney were working on televisions in the factory. Our bass was a big party man, and we met Poney at a party, and then we rehearsed with Poney P and we started to do a show and we started to do gigs, and then it went all crazy and now it's like a drug."

The convoluted, confusing answers Bobo gives to questions make you think for a second that Les Georges may actually be the painted, coven-like characters their albums and live shows make them out to be.

"Maybe we look like aliens in Dallas," Bobo says, baiting and yelling at pedestrians on the street. "But I don't care if they look at me, or if they want to beat me up. We just want to make laws or get stuck in the motion, we are always ready to break everything



Les Georges Lenigrad

and rebuild something else."

So is this an attitude that Les Georges Lenigrad attempts to reflect in their music, or does your music reflect this in you? "I don't like to go to school, and I don't like to have laws, and I don't like when people are telling me things," Bobo responds. "I don't even care about anarchy. I care about chaos, but I care about love, and I care about art, and I care about changing the world."

As Bobo starts spewing off about "nature and joy," a shrieking high-pitched note starts blasting from the club he's standing outside of. He says it's his soundcheck, and so he has to go. "One more thing," he quickly adds, yelling into the phone again. "I make my own books and preach on the street and I don't like money very much, so I try to get rid of what I have in my head. We just want to keep the magic."

EAMON MCGRATH

# Lights... Cameras... Porn?

Toronto pop mongers cry Awoo

**THE HIDDEN CAMERAS**  
 The Hidden Cameras  
 11/30/06 (10:30-10:52 St.) 8 pm, Info:  
 492-2107 or www.su-weed.ca, \$14

TORONTO'S SMOG WAS A COZY SECURITY blanket for Hidden Cameras guitarist/vocalist and founder Joel Gibbs during the first two years of the band's existence.

Gibbs rarely booked his band for appearances outside Toronto's two area codes. This gave him a chance to produce true shows instead of just gigs, and the first real show he did put on was in downtown Toronto on East Street West in a "porn cinema that used to be a regular movie theatre."

The band couldn't camp out in Toronto to hear their peppy tunes with homoerotic undertones rooted in classic pop music classics of the city. The band's sound is classic in the way best way pop can be classic, with a formulaic song structure and sing-along worthy choruses. But instead of being four blokes with hip hair-

cuts and dapper suits, jamming on guitars, bass, and drums, The Hidden Cameras have nine musicians, male and female, manning various and unexpected instruments like a xylophone, glockenspiel, violin, and accordion. Gibbs thinks there's definitely room in popular music for such instrumental diversity.

"I love orchestral music, plus there has always been strings in rock music and R&B," he explains. "I don't think strings are just for classical music. Every song in pop music has one unifying thing and that's the idea of a song."

With so many people and sounds to coordinate, the sound could potentially be weighed down, but it remains dynamic and joyously dancey, and the 18 collaborating hands end up producing a rich, vivacious folk-pop mix.

When the band was eventually coaxed out of their T-dizzle safe haven, they opted for other unusual venues like churches. But as the band's popularity increased in the



The Hidden Cameras

indie music realm, they couldn't afford to book their own shows anymore. Gibbs puts it simply, "We have no time for that now," and he had to hand over the duties to a corporate booker.

Now the band finds itself playing more traditional venues. Although they have played in an art gallery in Victoria, and at the Institute of Contemporary Art in England, most other concerts since have been in bars. The Hidden Cameras' current tour to promote their third album, *Awoo*, released this summer, is proving to be much the same. But Gibbs doesn't mind, he loves his brainchild band and admits that, ultimately, "We'll play anywhere."

SARAH HOYLES

# Animal farm

Chad VanGaelen brings surreal to life

**CHAD VANGAELAN**  
 Chad VanGaelen  
 11/24/06, Sotheby's Café, 8 pm, Info:  
 492-2107 or www.su-weed.ca, \$12

MAKE IT'S NOT GENEROUS TO MAKE FUN of, say, ostentatious, Tool's paisley banner pebbles. Blue Man body paint, mohawks, etc. But now, "not to" when a deceptively normal Chad VanGaelen sculpts his own stage act in an actual art show with banjo-ready horns.

Though solo, Calgary's Vangaelen/falsetto star sculpts along a "band" of corrugated Coroplast animals. These included two giant frogs, an elephant, and a guinea-pig-like bear, all of whom responsibly glowed to VanGaelen's practice space tour of new songs and ideas—like heckling his Jehovah's Witnesses—they hate gay people and all, because like little fucking cockroaches," as his notes on sneakers with emergent swim fins ("I said 'on stage, so it's patented!')."

This is another of VanGaelen's secrets: constantly liberating us forward. So while he's dressed Skelton's peaks, like the

bubbling "Flower Gardens" and "Wind Driving Dogs," the thick slice of time spent on unheard songs made the bottleneck-stuffed Sidecar salivate for coming days.

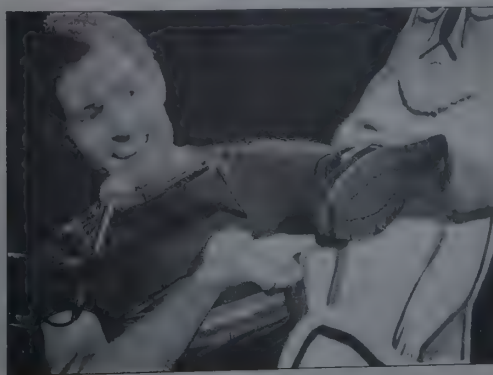
Half Neil Young, half Devo, he discussed

blue food-colouring sundoes and quipped at his own "buzziness."

"It might sound fine to you out there but it's tripping me out." Then he sang, "Wish I was a poltergeist/Spying on lesbians." It's not just his imagination—it's his unwillingness to abandon it, down to the innocent white bat hanging off his guitar head.

My hero!

FISH GRIWKOWSKY



Chad VanGaelen

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## music

# Let your body learn

What does Nitzer Ebb mean and what are they trying to say?

## NITZER EBB

**Ebbhead**  
 Producers: Mark "Flood" Ellis and Alan Wilder.  
 Released: 30 September, 1991, Studios, Sync City and Konk, London, Mute # STUMM 88

## ALBUM 61 (OUT OF 100)

THEY STARTED OUT IN THE EARLY '80s as a trio of Chelmsford punks, barely out of school, who'd spent most of their time immersed in the volatile and at times militant minimalism of bands like Suicide, Throbbing Gristle, Portion Control, and Die Krupps.

They knew little music and presented themselves as though they'd just appeared as rather violent extras in one of Derek Jarman's social-realist dramas about the Britons at the receiving end of Thatcher's "firm government" policies; skinheads in military paraphernalia, exhorting quasi-political slogans over a backing of loud drums and rolling electronic bass.

But Nitzer Ebb—childhood friends Douglas McCarthy, Vaughan "Bon" Harris, and David Goodday—had no particular message to communicate. Neither left nor right, they sought to provoke for the sheer hell of it, for the love of being young and loud—for fun. At best, Nitzer Ebb could perhaps be described as guiding their way forward, giving voice to the disenchantment and frustration fermenting in the one-third of Britain's population—most of whom were youth—who didn't fit with Thatcherism's vision of economic and social success.

Hungry little snots, they may well have been dismissed as poseurs. But the emotions they tapped into were as real as the dirt, squalor, and poverty that followed in the wake of conservative "reform."

## FUN TO BE HAD

Nitzer Ebb's big break was their association with mix-master, engineer, and producer Phil Harding, who, during his tenure at Pete Waterman Limited in the mid to late '80s, helped populate charts around the world with the likes of Kylie, Dead Or Alive, Rick Astley, Mel &



# 100LPs

LECH LINKIEL

Kim, and Bananarama.

Perhaps to atone for what he had unleashed, Harding also lent his skills to more artistically inclined acts like Depeche Mode, Pet Shop Boys, and Erasure, and snuck Nitzer Ebb's tapes into the PWL studios during down time to mix their first 12-inch singles.

Here's where Daniel Miller, head of Mute, Britain's leading electronic label at the time, caught up with the Chelmsford boys, who soon found themselves associated full-time with Mute, recording their debut album, *That Total Age*, and opening up for Depeche Mode on tour across Europe. By this time the trio had shrunk to a duo, with Goodday fading into the background while keeping his hand in the design and presentation of Nitzer Ebb's recordings.

The association with Mute also meant that Phil Harding was out, while up-and-coming producer Mark "Flood" Ellis was in.

In Flood's hands, Nitzer Ebb's sound swiftly improved from an

updated version of the hard, industrialist Teutonic disco groove the Deutsch Amerikanische Freundschaft had refined with legions of German producer Konrad Plamondon something more akin to a hybrid James "Foetus" Thirlwell's sample-based jazz-rock fusion and on the electronic blues tweaked out of noise and analog bass.

## HEARTS AND MINDS

On 1991's *Ebbhead*, Nitzer Ebb reached their creative pinnacle, with lyricism maturing from simple slogans to a brand of white-man's rap tackling everything from the Middle East crisis (on "Reasons"), to the increasing homogenization of musical mainstream (on "Dance"), the sexual ambivalence of being a metal (on "Godhead"), fatherhood (on "Sugar Sweet"), and disavowal ("Ascend").

Musically, *Ebbhead* benefited greatly from the programming chops of Depeche Mode's producer Alan Wilder, who produced the album with Flood. Emulating hip-hop's pioneering sampling techniques and fusing them with Nitzer Ebb's industrial-electro strut, the created the illusion of a vibrant band in a studio where only samplers, computers, effect-boxes, and the occasional synthesizer accompanied the perhaps most dynamic vocal performance of Doug McCarthy's career.

On *Ebbhead*, Nitzer Ebb managed to create a white variation of rap—hip-hop as it would have sounded if it had originated in Essex instead of Kingston and New York, and adapting to its techniques without diluting its attributes to suit a white audience.

Quite an achievement for some Chelmsford punks who just wanted to provoke for the hell of it

## COMPLEMENTS

Deutsch Amerikanische Freundschaft *Alles ist Gut*, 1981, Virgin # V2202.

Foetus *Hole*, 1984, Self immolation.

Some Bizarre # 3

Nitzer Ebb *As Is*, 1991, Mute # 122

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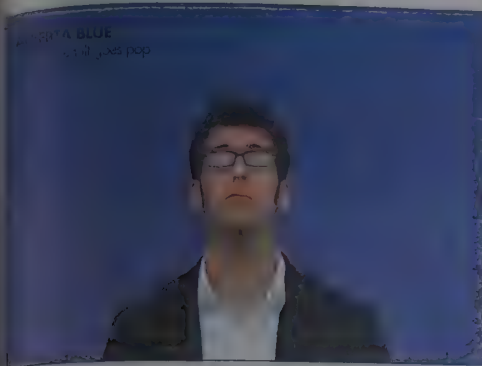
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GOOD INTENTIONS,  
GOOD VIBRATIONS

"I THINK IT COMES OUT OF A SINCERE love of the pop song—that thing that we hear growing up on the radio, that we hum on the way home, that song that we sing along with in a concert, that one that we put on the remix tape we make for a year," explains Nick Perreault.

It's not surprising to hear Newfoundland-born Perreault (who moved to Edmonton four years ago) admit he has a love for pop music. Perreault grew up in a period where parents invested in updating their music collection from vinyl records to CDs, and he was exposed to the most classical form of pop of an early age—The Moody Blues, America, Belinda Carlisle (which he covers as his solo debut, *The Good Intentions*), and Crosby Stills Nash & Young, among others.

"I've been trying desperately to write a Randy Newman type song, and the results were just so different from anything like it

## THANER

RRRRR OKAY, YEAH, WE KNOW IT'S COLD. But Dave Johnston (AKA DJ David Stone) has a buzz that will not only warm up your soul, but your winter days as well.

"I was recently introduced to the new Buena Vista compilation, *Rhythms Del Mundo*," he explains, "which finds the likes of Ibrahim Ferrer interpreting Western pop songs with some welcome Cuban flair, the original artists joining the party on many of the tracks. The vibe of the whole record is set right off the top with Coldplay and 'Flacks'—nothing sounds very melancholy with a bossa nova beat and horns. I tell ya,

FRANÇOIS MARCHAND  
**THE FM**  
**DIAL**

that it was an exercise in futility, you know?<sup>28</sup>

*The Good Intentions* is a pure pop record: one inspired and influenced by the music of his youth and his life experience before and after moving to Alberta. Recorded through numerous small stints at Norwood Studios with Captain Tractor's Chris Wynters and James Murdoch over the span of 11 months, Perreault's first effort is remarkably smart and mature, exposing a songwriter with a definite knack for pop hooks and layers, a

and even Chris Martin sounds like he's having a blast.

"Personal highlights are The Kaiser Chiefs' (Modern Way), Arctic Monkeys' ('Dancing Shoes'), and Coco Freeman teaming up with Franz Ferdinand on 'The Dark of the Matinee'; but thankfully the album isn't full of tourists. Omara Portuondo delivers a sweet version of 'Killing Me Softly,' and teams up with Ferrer on an elegant version of 'As Time Goes By.' Not only that, the album is a fund-raiser for APE (Artists' Project Earth), a disaster relief and climate change awareness charity. I flip this album on iTunes, and it's an instant vacation from

deep understated voice, as well as a magical hand in crafting stripped-down piano numbers.

Working with Wynters and Murdoch (and having met them through the open mic scene), it didn't take long for Perreault to find himself surrounded by friends who were more than willing to guest on the record—Scott Peters, Jason Kodie, Will Preville, Mireille Moquin, Ann Vriend. And most of them will make an appearance at Perreault's release gig at the Sideltrack Café Sat. Dec. 2.

But it had to be asked. Why *The Good Intentions*?

"Years and years ago I was helping a friend's band—part manager, part groupie. I was the guy who sells the merch and drives the car. I had just started to write lyrics and one time I told him, 'Listen, I got this idea for a line, I think it's really cool'

Perreault then delivered, "If I had your good intentions, I'd be on my way to hell."

"He was like, 'Oh, that's a terrible line. That sounds like the worst Garth Brooks song that could ever be re-written. That is the most cliché country turnaround line."

Perreault held on to the line for years until it was the right time, and thus it became the title of the record.

"I thought, 'Well, to hell with those guys.'" He laughs. "I'll show them."

He begins: "I know that."

## TAKIN' ON DRUGS

**CHAPMAN STICK SINGIN' DALE LADOUCEUR** can't wait for her new album to come out in February. A Zappa-infused rage (not in the "cover" sense but in the "more esoteric time signatures" sense) inspired by Toek: Gomborg's wife's crusade against drug giants like Pfizer, her Zappaesque *Cantata on the Pharmaceutical Industry* is bound to surprise many and catch listeners and longtime fans off-guard.

"I could really give a flying fuck," she candidly asserts. "Of course you want people to

the blizzard outside my window."



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connect with it. I can't write in a contrived formulaic fashion, I can only write as it comes, as a stream of consciousness. The first draft is done with your heart, the second draft with your head. If you're honest and deliver it and it rings true, it's all that matters.




Catch a glimpse of Ladouceur's controversial new material when she performs with Tacy Ride partner Al Brant at the **Blue Chair Café** on **Fri. Dec. 1**

## ANOTHER TRAGEDY

STEVE LOREE AND THE BOYS FROM LOCAL no-bullshit rock trio **Greyhound Tragedy** drop their new album, *Myself Is My Favorite*, Mon, Dec. 4, at **Filthy McNasty's**. Are you ready for a ruckus?

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# cd reviews



**THE BEATLES**  
**Love**  
(EMI)  
★★★★

CONCEPTUALIZED THREE YEARS AGO FOR A potential Cirque du Soleil extravaganza in Las Vegas, the controversial *Love* collection, re-hashing and mashing up over 30 different Beatles classics is, surprisingly, bloody brilliant. But really, how can you go wrong when you have the father/son duo of producers George and Giles Martin going back to the Fab Four's original source tapes and inventing a theatrical soundscape that spans the career of the 20th Century's most important musical pioneers?

Love, as much as it could be a flat-out disaster, surprises at every turn—from flipping "King Sun" backwards to mashing up "Being For the Benefit of Mr. Kite" with "I Want You (She's So Heavy)" and "Helter Skelter" (oh... my... God). The end result is a concept album that proves the Beatles and George Martin to be as relevant as ever—true songwriting/recording geniuses to be celebrated and remembered for their impact on their generation and the ones that followed. Just use up the multi-version re-hash of "Strawberry Fields Forever" and you'll pretty much be convinced all you need is *Love*.

Fab indeed

FRANÇOIS MARCHAND



**THE DECEMBERISTS**  
**The Crane Wife**  
(Capitol/EMI)  
★★★★

EVEN IF YOU KNEW THAT THE DECEMBERISTS' pseudo-concept album, *The Crane Wife*, was inspired by the Japanese children's folk tale of the same name, you'd never be able to tell. Of course, the band argues that the record isn't at all a concept album, maresa calling it a musical canvas painted with the colourful extrapolations of cutsey—and yet often gruesome—stories. But that's beside the point. The point is that, since most of the music does such a tranquilizing and mellow overcoat, you'll never notice what they're singing about, mainly because you're too bored to care.

The sedative lyrics aren't necessarily the be all and end all of the album, but because their sound tends to lean towards the lullaby end of the spectrum as well, The Decemberists have a problem. Their songs come across as a thinly spread sugar coating on old, dry brownies. "The Crane Wife," in itself, is fairly progressive and enjoyable, but when it comes to "The Crane Wife 1 & 2," you won't be able to stomach anything else involving cranes. Indeed, The Decemberists should have turned towards an inspiration that's a little less like an anesthetic and more like a hallucinatory upper. That would've been something completely different.

AMANDA ASH



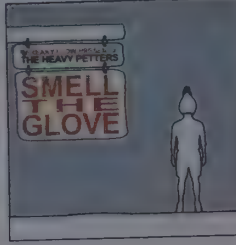
**TOM WAITS**  
**Orphans**  
(ANTI-)  
★★★★

TOM WAITS HAS DELIVERED HIS MOST expansive work yet: three CDs of material covering all his "trademarks": his dark, sadistic, Southern-blues stompers; the delicate, soulful and well-written ballads; and the strange, otherworldly and experimental head-scratchers. All styles are woven together under the guise of Orphans, over-viewing unreleased, forgotten, and collaborative material alongside some excellent new stuff.

The problems are few and far between: perhaps the only thing holding Orphans back from being the best thing he's ever put out—and yes, I'm quite serious about that—is the fact that you have to switch CDs every five minutes to hear the song you think ought to come next. Most Tom Waits albums have a miraculous cohesiveness to them—Swordfishtrombones being perhaps the greatest example—and Orphans becomes less and less of a classic Waits record and more and more of a B-sides collection because of this tiny "problem."

But why complain when Tom Waits is beat-boxing beneath the Devil's blues ("Lucinda"), reading Charles Bukowski ("Nirvana"), and covering the Ramones ("The Return of Jackie & Judy")? This guy is not just a legend, but the legend—and this is why.

EAMON MCGRATH



**The Heavy Petters**  
**Smell the Glove**  
(Freaky Flow)  
★★★★

FORGET ABOUT THE SPICE GIRLS (IF YOU haven't already) because one Canadian chick backed by a couple of guys is taking on the girl power cause. The 21-track debut album from The Heavy Petters is laden with fem-friendly tunes, and it even comes with a brand-new batch of break-up anthems ("Say You're Sorry" and "Sick and Tired") and the essential girl-power "affirming your womanhood" song (the inner-still-embracing "I'm a Heavy Petter").

Rock-folkie Lisa Swain puts her voice to the tunes spun by dance music veterans Mutt (Sean Roman) and Grenlinz (Gabriel Au) to create sounds that span traditional pop rock all the way to the tech heavy. But unlike my mom, this group of Canucks doesn't shy away from technology—instead they find a way to blend folkie pop with drum and bass and shake your ass dance music. The result is one-of-a-kind electronic-folk, with beats layered under ring-true lyrics sung by a real gal who doesn't have songwriters shoving their words down her throat like so many producer-groomed pop stars. *Smell the Glove* is a challenging but fun freshman album, double-dog-daring your ears to define the musical stew.

SARAH HOYLES



**TENACIOUS D**  
**The Pick of Destiny**  
(Epic)  
★★★★

OH BOY, IT KINDA RULES, IT'S KINDA FUNNY, but it's also become kinda useless. What did you expect? It's the D. But whereas the previous idea was cool when it first began—a hilarious HBO shorts, a kickass self-titled debut helped by a few sweet sketch bits and a stellar musical cast—the dumbfuckery is pushed to the extreme on the musical version of *The Pick of Destiny*. Oh, that's the point. Maybe, but the D have stood on comedy ground before. It doesn't help that without some extra spoken word bits, all sense of purpose and context for the "story" gets lost.

So here's the deal: you've got JB and KC (growing more tiresome than ever), Dave Grohl, Ronnie James Dio, and Meatloaf, and you've got your "Kickapoo," "History," and myriad other "ass-whopping" songs including Tenacious D's filmic "rise to fame" (when it comes down to it, it's not all that big or obscure anymore, and the POD straddle itself very thin in its attempt to rock your butt off with tired, vulgar clichés impossible to accept as parody).

Smart? No. Stick with the classics

FRANÇOIS MARCHAND

Canadian artist

**Thursday: Gaetano Donizetti, L'Elisir d'Amore DVD, Virgin Classics.**



The classic love potion comic melodrama—peasant boy Nemorino moons over Adina, who is proposed to by the bluff Sergeant Belcore, but it all works out after

the arrival of a traveling pharmacist in Donizetti's popular opera. Tenor Rolando Villazon is a likeable Nemorino, singing in a rough and earthy style ("un furva lagrima"), while soprano Anna Netrebko is the alluring Adina.

**Friday: Serena Ryder, If Your Memory Serves You Well, EMI.**

It's always a tough call on how to review albums like this—by the undoubted skill and tastefulness of the musicians involved? The

## DAYS IN THE LIFE

TOM MURRAY

careful selection of Cancon cover tunes? How about we just talk about the inspired loquaciousness of recasting "Good Morning Starshine" to the point where Ryder sounds like she's fighting off possession by Neil Diamond? Or the lightly swinging "This Wheel's On Fire," which drains all the mystery and dread out of Rick Danko and Bob Dylan's collaboration and replaces it with a jaunty, finger snapping perkiness? Weird, but in a good way.

**Saturday: Robert Randolph & The Family Band, Colorblind, Warner.**

The king of the "sacred steel" (pedal steel

used in church music) continues on his path to bland mainstream success with slick, heavily produced Hendrixian rock-funk Sunday: J.D. Crowe & The New South, *Lefly's Old Guitar*, Rounder.

At 69 Crowe is now one of the elder statesmen of bluegrass, but he's not yet ready for the rocking chair. He's been at it for so long he practically embodies the form, but he's willing to cross the line other purists won't, occasionally using non-trad instruments like pedal steel and even playing straight country songs ("Lefly's Old Guitar"). Clear, non-intrusive production, a solid band, and he still plays banjo like a dream—here's hoping the next album isn't a dream—here's hoping the making.

**Monday: Mirah, Joyride: Remixes,**

K Records.

She's barely known by anyone, so Mirah songs don't have the baggage that normally hobbles projects like this.

Just so you know, the originals are sparse and sweet folk-rock (like a girlish Suzanne Vega), the remixes fairly cautious electronica that don't intrude on her artless charms.

**Tuesday: Bachman Cummings, First Time Around DVD, Sony/BMG.**

Last year's "reunion" tour (commemorated here) was a guilty pleasure for me and apparently a whole lot of other people—they filled the Jube on a night when the Oilers were in the midst of their amazing playoff run. That tour was memorable for a few reasons—seeing Bachman and Cummings together on stage without clawing each other's eyes out, and also for the realization after song 15 just how many top 10 hits

these gentlemen have cranked out together as the Guess Who ("These Eyes," "American Woman") or separately as BTO ("You Ain't Nuthin' Yet," "Tak'n Care of Business") and Burton Cummings ("My Own Way to Rock"). Not to mention the fact that they're still a potent onstage duo—this DVD can't quite capture the feeling of it, but there's enough to justify it as a nostalgia purchase.

**Wednesday: Jodie Mitto, Washbone, Light in the Attic Records.**

The Booker T of Jamaican reggae, aka organ all-star and band leader. This release of Mitto's Canadian debut (he moved to Toronto in 1968) has him making orchestrated reggae-like instrumentals ("Washbone," "Groovy Spirit") with strings forays into War-like Latino soul-funk ("Garden Funk") and vocal numbers ("Love of Life," "Soul Bird," reggae rhythms with Ska horns). Not quite the musical alchemy he's doubt envisioned, that stalled due to poor distribution by the original label (Surreal), but well worth checking out.

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**BACKROOM YODKA BAR** 10234-9246  
(updates) 838-4418 — Main local Motown-house, progressive, techno w/ guests Wed/Sat/Sun Deep House w/ DJs Smoos & Nic-E-Fri All Out Fridays w/ Shortcore & E-Sweetz, mash-ups and downtown rhythms Sat Flava - House Party w/ DJ's and guests Sun Moonlight Cinema 9 pm - Simpsons, a movie & DJ

**ROOTS** 10234-106 St., 423-5014 — Open 7 days/week, Hourly Show: 3 to 8 pm Jim Rizzo 8 to 11 pm DJ's 11 to 12 pm DJ's Derrick Manny Muller, Male Stripper, 11 pm.

**BUDDY'S NIGHT CLUB** 17258-Jasper Ave., 888-7736 — Open Nightly 9-3 Sun Rattling drag shows in the Stardust Lounge w/ MC Bianca & DJ Vexley Fri 9-11 pm DJ's 11-12 pm DJ's in the GoGoDance Show DJ West/Cosplay/Daddy Man Amateur Strip Contest w/ Miss Fallow & DJ West/Cosplay/Daddy Dude Free pool & tournament. DJ Arrowweaver Wed Hung Day w/ DJ Saucy Sensi Sun 12-12 pm Ladies contest DJ's 12-12 pm DJ's Cosplay contest Fri DJ's Edgy Tequilash! Dance Party 10-11 pm before 10

WUNDERBAR HOFBRAUHAUS 8120 - 101 St.,  
436-2286 — Tue Hipster Twister Wed Round  
One feat. DJ Tormo & Aminder Brown Thu In &

Chris Craddock's Sterling Award winning play returns, as Lucy and her best friend Lish take the kids on a hilarious and heart-breaking road trip. (10708-124 St.)

7

# GIGS AT A GLANCE

## THURSDAY 30

**NEW CITY** — **Nazzy Nomad & Beard of Beers: POWERPLANT** — **Thar 1 Guy w/** **gush: SIDETRACK CAFE** — 47 Ronin, Neil MacDonald & The Burnin' Sands; **STARTRUCK ROOM** — Winterstep w/ Vail Hoken, **VELVET UNDERGROUND** — **NIRVANA W/CM** w/ **Shout Out Out Out's "Dude You Feel Electrical" 12**; **Rebelz**, **WUNDERBAR HOFBRÄUHAUS** — **Tecy Agogo w/** **Headbangers**; **BLU CHAIR CAFE** — **Danielle Francis, BLUES ON WHITE** — **Stephyle**; **URBAN LOUNGE** — **Sonic Band of the Month: Red Ram w/** **The Omega** **Tribe**

## FRIDAY 1

**AVENUE SKATEPARK** — **Ron Knox Free w/** **guests, NEW CITY** — **The Romantics w/** **Cockaton & The New Noise**; **RH2** — **Thurston w/** **DI E.O. & The Marksmen: SIDETRACK CAFE** — **The Linceas w/** **The Franchise Band**; **STARTRUCK ROOM** — **Free Factory w/** **Sulphurhead, Hypnotic w/** **Decapitated, VELVET UNDERGROUND** — **Crop Circle w/** **Seven Devil Fix**; **BLU CHAIR CAFE** — **Dale Ladouceur & Al Brant, BLUES ON WHITE** — **Stephyle**; **FRESH START CAFE** — **Marlin Kerr; XWRECKS** — **Slowburn, JEFFREYS CAFE** — **Local Veterans, YARBIRD SUITE** — **Intense**; **CASINO EDMONTON** — **Scotty Hager, CASINO YELLOWHEAD** — **Colleen Rose & The Sirens**; **SKYLL & HYDE PUB** — **Headwind; URBAN LOUNGE** — **Victron**; **THE** **ALEXANDERS LOUNGE** — **Eric Miller**

## SATURDAY 2

**SIDETRACK CAFE** — **Nick Paventault CD Release w/** **The Smokes, Will Prevette & The Kirk, STARTRUCK ROOM** — **Roadwreck w/** **Emcee E & The Hidden Camz, Jesse Dee Th e, VELVET UNDERGROUND** — **Las Georges Leningrad &**

Out feet: DJ Paul & Frank Fri & Sat Local DJs & bands Sun DJ Rag and ca. w/ trance, dance & rave styles

**Y FOUNDATION 10028-102 St., (alley entrance) —** **Fri Foundation Fridays** — **hard house/garage/brake w/** **Nic & Ben Wade, Steven W. Brice, Danton, Delano, Tarranto, Johnny Dangery, Tannon J. Set Release Saturday** — **lunkers/electro/hard house/techno w/** **Luke Morrison, Tony Donohue, Erin Eden, Donovan, Tony P. Rob Trypnone, Brian Doyle, Derkin, Tris Maleson**

## TOP 40

**180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233** — **Every Thu Hip Hop & open mic Fri Sassy Friday Set Dance Hall reggae night by Generation 11 Vex & DJ Pochoe w/** **G Unit Sound**

**BAR NONE 10545-82 Ave., 432-5038** — **Drink specials all night Fri, 432-5038**

**BILLIARD CLUB 10200, 10505-82 Ave., 432-0335** — **The Tonic Thursdays, Live DJ, drink specials**

**BUND BUCK 10416-118 Ave., 479-7199** — **Wed & Fri DJ Grand Master Rich**

**CAFE SELECT 10018-106 St., 428-1629** — **Fri DJ Slicks & Trypnone**

**CALIENTE NIGHT CLUB 10815 Jasper Ave., 425-0850** — **The Urban Substance Ladies Night w/** **Urban Substance Sound Crew featuring DJs**

**INVINCEABLE, Sharknoid, Echo, SynCity, BabyGirl & Touch n' Feel Fun Friday w/** **DJ Invincible, Bomb Squad, Weapon X & BabyGirl Set Sat/Sun Saturdays Sun Ladies Night w/** **DJ Invincible, Wed Old Skool w/** **DJ Shoko-Sen, DJ Sin & DJ InSight, Tue Basement Tuesdays reggae night w/** **Bomb Squad, Q.B., Chronie Nine & weekly guest DJs**

**CELESTINE'S 10318-107 Ave., 426-5555** — **Mon Get Your Funk On w/** **Quake Jr Cincio De Moyn Sat Various Dancers, Wed Hot Wheelz**

**CHASE NIGHTCLUB 10345-105 St., 969-6969** — **Tue Catyssa & Lotta dance Fri Status Friday, R&B, hip hop & reggae**

**CRIMMY'S 8318-144 Ave., 478-1771** — **Sat Ladies Night, Top 40 Sun Happy hour all day, free glass**

**CAREVIEW PUB 132 Ave & Victoria Tr., 414-1111** — **Tue & Thu Karaoke Wed DJ Dix & DJ Fiore Sun DJ Fiore plays today's hottest hits & yesterday's classics NC ever**

**CRISTAL LOUNGE 10326 Jasper Ave., 426-7521** — **Fri Fundraise Night, call 990-3692 for bookings Sat Legendary Urban Soundness - R&B, hip hop, reggae, soca w/** **DJ Invincible & MC J. Money, 83**

**ELEVATION LOUNGE 10309-81 Ave. (upstairs), 433-4979** — **Tu 4Play playing the best of Top 40 & retro music all week long Wed Guest bands, The Salsa Night, 83 NC**

**ESCAPE ULTRA LOUNGE WEM, 489-1330** — **Wed Live On Wednesdays, Ladies Night Fri Fahrenheit Fridays Sat Saturday Night House Party w/** **Urban Metropolis feel Jin the emcee live in concert. Info: www.escapeclub.com**

**FEVER West Edmonton Mall, Phase 3** — **Wed Industry Night Fri DJ Shocker Sat Saturday Night Fever info: www.feverclub.com**

**FLUID LOUNGE Jasper & 109 St., 906-7939** — **Sat DJ Jon John**

**FUNKY BUDDHA 10341-82 Ave. 8** — **Tue Cool Latin Tuesdays, dance lessons at 1 pm**

**GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 930-4061** — **The Rock n' Roll Trifecta Fri & Sat DJ Rory**

**GAS PUMP 10166-114 St., 488-4841** — **Fri & Sat**

dance music by DJ Christian Sun Open most long weekend Sundays. Dance music by DJ Travis. Mandatory coat check/dress code/no cover charge

**GINGIR SKY LOUNGE 11505-118 Ave. —** **Every Thu Urban Substance Thursdays w/** **Urban Substance Sound Crew. Info: www.gingirsky.com**

**GLOBE TAP BAR & GRILL 10045-109 St., 426-7111** — **Fri & Sat Top 40 w/** **dancing Sun Industry night**

**H2O SPOKES BAR & LOUNGE 10044-82 Ave., 433-5794** — **Tue & Thu Sat, Sun Karaoke DJ Double Jack plays the best in dance, rock & R&B**

**IRON HORSE 8101-103 St., 438-1907** — **Fri DJ Lance Cannon Sat Urban dance party w/** **DI 420**

**KELLY'S 11540 Jasper Ave., 451-8825** — **Mon Free Pool Wed & Sun Karaoke Happy Hour 11 am - 7 pm daily**

**KINGSNIGHT PUB 2221-34 Ave., 433-2599** — **Thu Live music, karaoke w/** **Smirking Jay in the Venue Fri Ladies Night in the Venue w/** **live bands 10 pm in the Kingsnight Sat Karaoke in the Venue 9 pm, live bands 10 pm in the Kingsnight**

**LEVIVRE BAR 1163 Knollwood Rd., 440-1063** — **Thu - Sat DJ Dave Sun Karaoke**

**METRO 10250-106 St. —** **Wed, Thu & Sat, info: 490-0704**

**NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999** — **Fri Live Music Sat Ladies Night & Live Music**

**NIKO DIAMONDS 8130 Gateway Blvd., downstairs, 439-8006** — **Fri & Sat DJ w/** **Dancing, Top 40 & requests**

**OVERTIME BROILER & TAVERN 10304-111 St., 423-1643** — **The Extreme Thursdays feature cheap drinks & top musical acts**

**OVERTIME BROILER & TAVERN 10304-111 St. Whiteheart Crossing & 106 St., 448-1717** — **Thu - Sat DJ Mike**

**PEPPERS 111 Ave & St. Albert Tr., 451-8022** — **Tue Requests w/** **Wylid Stallions Wed Wing night Fri & Sat Live music**

**PUCKS 11845 Wayne Gratzky Dr S, 471-1231** — **Fri Top 40, '80s & rock 'n' roll, ladies specials, hard atmosphere, the newest club on the block**

**RACK 'EM BILLIARDS URBAN DANCE LOUNGE 1031-97 St., 474-7322** — **Fri & Sat house, trance, R&B beats, DJ Venus & guests**

**RATT 7th Floor SBldg. U of A Campus —** **Sat Afterlites night w/** **DJ Knigs**

**RHYTHM & BREWS 4990-92 Ave. —** **Sat Classic Rock Karaoke**

**ROSARIO'S PUB & KARAOKE CENTRAL 11715-108 Ave., 447-4272** — **DJ Sociable Dave all week long**

**RUM PHASE II WEM, 486-9494** — **Thu Student night Fri R&B dance lessons Sat Reserve a Table Sun Industry night, djedgobal**

**RUNWAY NIGHTSPOT 1461 Inn, 986-4018** — **Wed Sat DJ Vincenzo**

**SEUNA'S 15347 Spring Plain Rd., 481-6444** — **Hip hop, reggae, soca, R&B Wed Groovesay Wednesday Fri Rupter's Sound Explosions Set Dancehall Saturdays**

**SIDETRACK CAFE 10326 Jasper Ave., 426-7521** — **Fri RETRO NIGHT hosted by** **Shade Fri DJ Scooter w/** **a mix of Retro & Disco hosted by** **Jon Kier w/** **a mix of Retro & Disco hosted by** **Special K & Shade Sun 1-5 pm, Top 40 Request w/** **a mix of Retro & Disco hosted by** **Special K**

**STOUTS 10363-82 Ave., 437-2293** — **Sun House Arrest w/** **Johnny Dangorous, Andy Isaria w/** **guests Wed Wild Cherry Wednesdays w/**

## SUNDAY 3

**NEW CITY** — **New Model Army (UK) w/** **Sick Figure, SIDETRACK CAFE** — **dj dudeman w/** **The Comedy Factory Show & Third City Wines, BLUES ON WHITE** — **The Hardline Blues band w/** **The River City Harp; RIVERSIDE BAR & GRILL** — **The Red Ants; ATLANTIC TRAP & GILL** — **Slowburn.**

## MONDAY 4

**BLUES OFF WHITE** — **Beverly Parker, LIVEMIRE BAR & GRILL** — **N Gary Thomas & guests, SECOND CLIP Gateway Plaza** — **Ron Taylor, FILTHY MCNASTY'S** — **Gresham Tragedy CD release w/** **Dawn the Hatch, O'BRYNES IRISH PUB** — **DI Angus & Don Berner Trio w/** **Bob Tolesley**

## TUESDAY 5

**AVENUE SKATEPARK** — **Blind Witness w/** **All Else Falls & They Evolve: SIDETRACK CAFE** — **Oredson Row w/** **Everybody & Black Nicks, BLUES ON WHITE** — **Brent Parker, O'BRYNES IRISH PUB** — **Tue Irish jam session w/** **Shannon Johnson.**

## WEDNESDAY 6

**POWERPLANT** — **The Hidden Cameras w/** **The Born Rufians; SIDETRACK CAFE** — **dual, BLUES ON WHITE** — **Brent Parker; HUBERT'S** — **Wobbly Wednesday w/** **dj Frederick, URBAN LOUNGE** — **Keep Six w/** **Black Berry Traffic; O'BRYNES IRISH PUB** — **Chris Wynters.**

**Trapwitch, Resident Funk, Steve Velocity, Fusion STONEHOUSE PUB 11026 Jasper Ave., 420-0448** — **Fri & Sat DJ Clay**

**SUITE 69 8232-103 St., 439-6969** — **Wed - Sat '70s & '80s dance music**

**THE BANK ULTRA LOUNGE 10765 Jasper Ave 906-7939** — **Thu Salsa Style Thursdays**

**THE FOX PUB 10125-109 St., 990-0680** — **Fri & Sat DJ retro tunes for everyone Sun live local**

**THE FRAT 10320-102 Ave. 428-3733** — **Sat Society Saturday Tue Karaoke Night.**

**THE GUILTY MARTINI SUITE 10338-81 Ave., 433-7183** — **Thu Urban Substance Thursdays w/** **Invinible, J.Money, Shortnoud & Echo Sat Supreme Saturdays w/** **Invinible, Big Sun & DJ Gomo. Open Sunday long weekends, Live DJ every night**

**THE NEW RUM PHASE II WEM, 486-9494** — **Thu Urban Substance Fri & Sat Top 40 Sun Industry Sundays**

**THE NEW TAPHOUSE 9020 McKinney Ave., St. Albert 435-0860** — **Thu DJ Simstar & DJ Lord. THE ONE ON WHITE 10544-82 Ave., 437-7699** — **Fri & Sat DJ Chokki & DJ Spyder Sun Hospitality House**

**THE STANDARD 6107-104 St., 438-CLUB** — **Wed Standard Live Thursdays Thu Limited edition, various DJs & events Fri Harmon & DJ Kwake. Info: www.thestandard.ca**

**WEISERS LOUNGE 257 Fr St., Sherwood Park 464-3939** — **Tue Latin Night Fri Classic rock Sat, 3 pm Live music jam Thu, Fri & Sat DJ Dino, large dance floor, Top 40.**

## COUNTRY

**COOK COUNTY SALON 8010-103 St., 432-COOK (2665) —** **Wed - Sat, Apr - Dec. Thu - Sat, Jan - Mar**

**COWBOYS COUNTRY LOUNGE 10180-180 St., 481-8739** — **Country/Top 40, dress code in effect, 55 cover charge**

**NEW WEST TAVERN 15025-111 Ave., 469-2511** — **Country/horley take**

**WILD WEST SALON 12912-50 St., 476-3388** — **Wed Free beginners dance lessons 8-9:30 pm Wed Free intermediate dance lessons 7:30-9:30 pm**

## CONCERTS

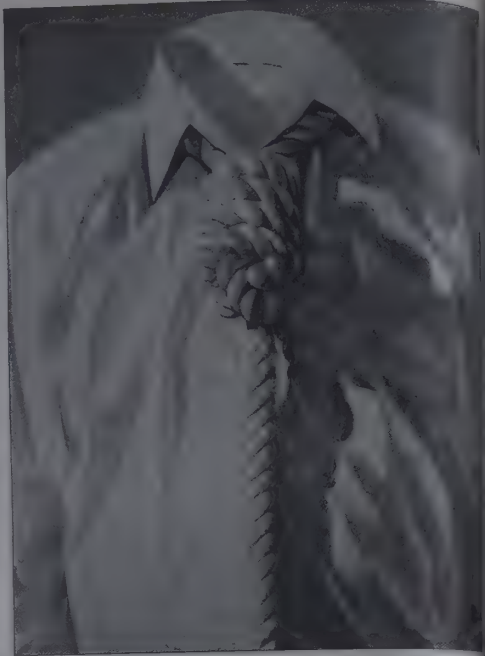
**BARBRA MACNELLS' CHRISTMAS SHOW** — **Dec. 1, 7:30 pm Festival Place, Sherwood Park. Tickets available at the Festival Place box office, 449-3378.**

**BIG BAND CONCERT** — **Dec. 4, 7:30 pm, John L. Hoar Theatre, 10045-155 St. Three jazz groups collaborate for an evening of big band, classic jazz and new compositions. Tickets \$10 adults, \$8 student/senior, at TIX.**

**CANADIAN FOLK MUSIC AWARDS CEREMONY** — **Dec. 10, 7:30 pm, Myer Horowitz Theatre, 8900-114 St. Featuring performances by Ian Tyson, Lynn Miles, Claude Melha, Maria Dunn, Degrassio, Alpha Theta, Dora Diello, The Bills & Annie Best. Tickets \$40, includes post-show reception, available at TIX.**

**CHORAL MUSIC FOR A WINTER'S NIGHT** — **Dec. 7, 7:30 pm, First Presbyterian Church, 10025-105 St. Edmonton's All-City Treble Choir and Sherwood Park's Archbishop John Cardinal High School Treble Choir present a concert of choral music for the festive season, featuring the voices of 89 young vocalists. Tickets \$10, \$8 student/senior, at TIX.**

**CHORALE SAINT JEAN "LES CHANT DES ANGES"**



**COWBOYS AND INDIANS (AND METIS?)** David Garneau's paintings of Harcourt House until Dec. 23. See Exhibits.

— **Dec. 3, 3 pm, McDougall United Church, 10023-101 St. With special guests l'ensemble Vacci de l'Ecole Maurice-Lavelle. Tickets \$8-20, available in advance at Librerie La Carrefour Bookstore, 8627-91 St, 466-1066.**

**EDMONTON PUBLIC SCHOOLS' WINTERFEST** — **Dec 15, Windsor Centre, Sir Winston Churchill Square. A lively program of choral, off and string ensembles feature a wintery collection of music with harpist, Karl Lynn Zwickler. Tickets \$10 at TIX or the Windsor, children under 10 free**

**FESTIVAL OF LIGHTS: MUSIC & DANCE OF INDIA** — **Dec. 2, 8 pm, Convocation Hall, U of A campus, Celebrating Divali, the Indian Festival of Lights. Featuring musical and dance performers, including guest vocalist Kamalji Bajwa, Bharati Noyam dancer Meera Varghese and tabla master Rohan Bhogal. Tickets \$20, \$15 student/senior**

**FESTIVAL SINGERS** — **Dec. 3, 7:30 pm, Festival Place, Sherwood Park. Christmas choral concert. Tickets available at the Festival Place box office, 449-3378.**

**GREENWOOD SINGERS: MANY MOODS OF CHRISTMAS** — **Dec. 4, 8 pm, Windsor Centre, Sir Winston Churchill Square. Selections from Mozart & arrangements of Christmas carols. Info: www.greenwoodsingers.org**

**HABITAT FOR HUMANITY CHRISTMAS CONCERT** — **Nov. 30, 7:30 pm, Shell Theatre, Dow Centre, Fort Saskatchewan. Featuring the Sandy Foster Choral. Tickets \$20 advance at TM, \$25 at the door**

**HAPPENING: THE U OF A JAZZ CHOIR** — **Dec. 2, 7 pm, Paramount Theatre, 10233 Jasper Ave. Tickets \$15, \$10 student/senior, available at the U of A Music Department or at the door.**

**HERBEE JEBBES HO HO HOCUS POCUS!** — **Dec. 2, 7:30 pm, Royal Alberta Museum, 12845-102 Ave. Comedy a capella Christmas concert. Tickets \$17, \$15 students/senior, at TIX.**

**JACK SEMPLE** — **Dec. 8, 7:30 pm, Festival Place, Sherwood Park. Tickets available at the Festival Place box office, 449-3378.**

**JAZZY TRUCKER SUITE** — **Dec. 14, 7:30 pm, Arden Theatre, St. Albert. Holiday music dipped in jazz, featuring a swinging adaptation of Tchaikovsky's The Nutcracker Suite and recreations of holiday favourites by Bill Evans, Rodgers & Hammerstein, Claude Debussy & Tchaikovsky. Tickets \$30 at the Arden box office**

**LYNNE SINGERS** — **Dec. 12, 8 pm, River West Christian Church, 11815-45 Ave. Christmas program, under the direction of Lynne Francis. Tickets \$10 at TIX, \$15 at the door.**

**MCDONNELL'S CHRISTMAS** — **Dec. 8, 7:30 pm, Festival Place, Sherwood Park. Tickets available at the Festival Place box office, 449-3378.**

**MICHELLE WRIGHT CHRISTMAS SHOW** — **Dec. 14, 7:30 pm, Festival Place, Sherwood Park. Tickets available at the Festival Place box office, 449-3378.**

**MILL CREEK COLLEGE BAND** — **Dec. 10, 3 pm, Convocation Hall, U of A Campus & Dec 16, 7:30 pm, Dow Centennial Centre, 16**

**Saskatchewan. Christmas Chorus** — **edmonton conductor Dr. Malcolm Forsyth. An ensemble of 28-piece British-style brass band gives a brass salute to the Christmas season. The program includes "Infant Holy", an euphonium feature performed by Chris Dods. Tickets \$10 at TIX or the Windsor, children under 10 free**

**NEW EDMONTON WIND SYMPHONY** — **Was 16 NEWS before Christmas, Dec. 3, 7 pm, Windsor Centre, Sir Winston Churchill Square. 45-member-strong woodwind, brass, and percussion ensemble, under direction of Robert Baril. Tickets: \$15 adult, \$10 student/senior available at TIX**

**PRO CORO CHRISTMAS** — **Dec. 17, 7 pm, Windsor Centre, Sir Winston Churchill Square. Featuring Jeremy Spurgeon, JUBILICO! Brass, Concorde & guitarist Cesar Zyzanski. Tickets at the Windsor box office**

**RICHARD EATON SINGERS** — **Dec. 16, 8 pm, Windsor Centre, Sir Winston Churchill Square. Celebrate Christmas with a wide repertoire of seasonal music, ranging from old English carols and the music of Heinrich Schütz to selections by Canadian composers Ruth Watson Henderson and Mark Sirett. Tickets at the Windsor box office**

**ROYAL CANADIAN ARTILLERY BAND** — **Dec. 3 pm, Windsor Centre, Sir Winston Churchill Square. "A Christmas Wish", featuring the Richard Eaton Singers. Tickets \$10, available at the Windsor Centre Box Office and TIX, proceeds going towards the Make-A-Wish Foundation.**

**VOCAL ALCHEMY: GAUDETE!** — **Dec. 5, 8 pm, Andrew's United Church, 9915-148 St. Concluded by John Scott. A concert of madrigals and readings for the season at Andrew's. Tickets \$10 at the door.**

**WINTERSONG** — **Dec. 9, 2 pm & 7 pm, McDougall United Church, 10023-101 St. Edmonton's Koppelch Choir join Zambian artist Golden Skibo & harpist Gillian Shaw for two concerts of holiday selections. Tickets \$16, \$13 student/senior, at TIX.**

## OPEN

## STAGE

## THURSDAY

**180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233** — **Every Thu Hip Hop & open mic Fri Sassy Friday Set Dance Hall reggae night by Generation 11 Vex & DJ Pochoe w/** **G Unit Sound**

**BACKDRAUGHT PUB 8307-99 St. 430-2000** — **Open mic all year, everyone welcome**

**BUDD LOUNGE** St. Albert, 458-3874 — **Open stage 8 pm - 11 pm**

**DUSTERS PUB 6402-118 Ave., 476-5334** — **Open stage 8 pm - 11 pm**





**COOKIN' SECRETARIES** The Secretaries bash it up with The Uncas and The Robustus Bee Feeders at the Sidetrack Cafe on Fri, Dec 1. See Live Music.

**10 PM** — Jam session 9 pm, hosted by Brian  
**11 PM** — Jam session 9 pm, hosted by Brian  
**12 PM** — Jam session 9 pm, hosted by Brian  
**13 PM** — Jam session 9 pm, hosted by Brian  
**14 PM** — Jam session 9 pm, hosted by Brian  
**15 PM** — Jam session 9 pm, hosted by Brian  
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## FRIDAY

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**100 PM** — Jam session 9 pm, hosted by Brian

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NEW YEARS EVE  
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(NO COVER)  
6402 118 AVENUE  
474-5554

## SATURDAY

**BLUES ON WHYTE** 10329-82 Ave., 439-5058 —  
Blues jam 3 - 8:30 pm.  
**CHIMMY'S** 8318-144 Ave., 478-1770 — Open  
stage jams 3 - 7 pm.  
**JASPER PLACE HOTEL** 15303 Stony Plain Rd., 489-  
1906 — Open stage, 3 - 6 pm.  
**MORANCO'S TEA CAFE** 10118-79 St. — 7 pm -  
10 pm, hosted by Tammy. Info: www.moran-  
cotea.com  
**NEW WEST TAVERN** 111 Ave. & 151 St. —  
Afternoon jam session at 3 pm.  
**THE DRUID** 11606 Jasper Ave., 454-9928 — 2 pm  
- 6 pm. All ages open mic.

## SUNDAY

**BLIND PIG PUB** St. Albert, 418-6332 — Afternoon  
jam w/ Carmen  
**CARGO & JAMES TEA SHOPPE** 10634-82 Ave. —  
Open Stage 7 - 10 pm hosted by Rhea March  
**JASPER PLACE HOTEL** 15326 Stony Plain Rd., 489-  
6444 — Open Stage hosted by Bruce Fox, 3 -  
7 pm.

**NEWCASTLE PUB & GRILL** 6108-90 Ave., 490-  
1999 — Open Stage w/ Willie James &  
Crowd, 3 pm - 6 pm  
**NIKKI DIAMONDS** 8130 Gateway Blvd., 439-  
8006 — Open Jam w/ Mike  
**O'BRYEN'S IRISH PUB** 10016-82 Ave., 414-6746  
— Open Stage hosted by Joe Bird, 9 pm  
**WUNDERBAR** 8120-101 St., 436-2286 — Open  
stage country jambores w/ Rob Jarvis

## MONDAY

**KINGSWAY LEGION** 10425 Kingsway — 7 pm  
Capital City Jammers  
**LB'S PUB** 23 Atkins Dr., St. Albert 460-9100 —  
Mon Open stage w/ LB's house band  
**PLEASANTVIEW HALL** 10860-57 Ave. — 7 pm,  
Acoustic instrumental old time fiddle jam hosted  
by the Wild Rose Old Time Fiddlers Society  
Info: Willy B 474-5270  
**RIGOLETTO'S CAFE** 10068-108 St. — 7 pm  
**SIDETRACK CAFE** 10333-112 St., 421-1326  
Every Mon 8:30 pm, featuring Ben Spencer,  
NC  
**THE DRUID SOUTH** 2940 Calgary Trail, 465-6800  
— Open Stage w/ Chris Wyniers, 9 pm

## TUESDAY

**BLIND PIG PUB** St. Albert, 418-6332 — Evening  
jam w/ Annmar  
**LEGENDS PUB** 6104-172 St., 481-2786 — Open  
jam night  
**SECOND CUP** Churchill Square — 7:30 pm hosted  
by Ron Taylor  
**THE DRUID** 11606 Jasper Ave., 454-9928 — Chris  
Wyniers hosts open stage at 9 pm  
**YARDBIRD SUITE** 10203-86 Ave., 432-0428 —  
Jam sessions 9 pm

## WEDNESDAY

**ATLANTIC TRAP & GILL** 7704-104 St., 432-4611  
— Open mic 8 pm, hosted by Duff  
**BUDS LOUNGE** Grandin Plaza, St. Albert, 458-  
3826 — Acoustic jam 8 pm  
**CAFE BRIT** 1-20 McLeod Ave., Spruce Grove —  
Every Wed, 7:30 pm. Hosted by Eric Miller  
**FIDDLER'S ROOST** 8906-99 St. — 8 pm, Little  
Flower Open Stage w/ Brian Gregg, \$2 cover,  
doors 7:30 pm. Info: www.littleflower.ca or  
429-3624  
**PLEASANTVIEW HALL** 10860-57 Ave. — Bluegrass  
jam session 7:30 pm hosted by the Northern  
Bluegrass Circle Music Society. Info: 434-5997  
**ROSSDALE COMMUNITY HALL** 10135-96 Ave. —  
Little Flower Open stage 8 - 11 pm, hosted by  
Brian Gregg. Info: 429-3624 or www.little-  
flower.ca  
**ROYAL CANADIAN BANCHE** 10220-156 St. —  
Open stage jam, 9 pm w/ The Dino Domineili  
Hot Five  
**THE LOCKER ROOM** 10209-100 Ave. — Open  
Stage for comedians & musicians  
**THE NEW TAPHOUSE** 9020 McKinnay Ave., St.  
Albert, 458-0840 — Jam session 9 pm, hosted  
by Danny Floyd.

## KARAOKE

**ALBERT'S** 9308-34 Ave. — Tue, 9 pm, Prosound  
Productions  
**B-STREET BAR** 11818-111 Ave., 414-0545 —  
Wed - Sun w/ Brad Scott  
**BILLY BOB'S LOUNGE** Continental Inn, 16625  
Stony Pl. Rd., 484-7751 — Thu-Sat, Karaoke  
w/ Ed & Tara  
**BLIND PIG** 32 St. Anne St., St. Albert 418-6332 —  
Karaoke every Wed, Thu & Fri  
**BLUE QUILL** 328 Saddleback Rd., 434-3124 — Fri  
& Sat  
**BO-DIDDLE'S PUB & GRILL** 4274-137 Ave. 476-  
1918 or 377-0219 — Thu w/ Mr.  
Entertainment  
**BO-DIDDLE'S PUB & GRILL SOUTH** 23 Ave. & 66  
St., Millwood Centre — Thu, 9:30 pm w/ Mr.  
Entertainment  
**BORDERLINE PUB** 3226-82 St. 462-1888 — Thu  
Sat, 9:30 pm - 1:30 am  
**BOSTON PIZZA BEVERLY** 3303-118 Ave. — Sat, 9  
pm - 1 am w/ Mr. Entertainment  
**BOSTON PIZZA NAT** 10115 Princess Elizabeth  
Ave. — Wed, 9 pm w/ Mr. Entertainment  
**BROTHERS PUB** 101100-10000 Blvd. Shwd Park  
— Sun, 9:30 pm - 1:30 am  
**BUD'S LOUNGE** Capilano Mall, 98 Ave. & 50 St.  
— Fri & Sat, 9 pm - 1:30 am w/ Mr.  
Entertainment  
**BUD'S LOUNGE** Londonderry 66 St. & 137 Ave. —  
Fri, 9 pm w/ Mr. Entertainment  
**CASSELLWOOD PUB** 14520-50 St., 473-1010 —  
Wed, 9:30 pm - 1:30 am  
**CASTLEDOWN'S PUB** 16753-100 St. — Tue, 9 pm  
- 1 am, w/ Off-Key Entertainment  
**CHATEAU ON THE HILL** Beaumont — Fri, 9 pm w/ Mr.  
Entertainment  
**CHICAGO JOE'S** 9004-111 Ave. 479-4040 — Fri  
w/ Spoonz & Toonz  
**CHIMMY'S** 8318-144 Ave., 478-1770 — Thu &  
Fri, 9 pm w/ Wild Korny  
**CHRISTOPHER'S PARTY PUB** 37 Millbourne Rd. —  
Tue, 9 pm, w/ Sonial/Prosound Productions  
**CLAREVIEW PUB** 104, 550 Clareview Rd., 414-  
1111 — Tue, 10 pm - 2 am w/ Mr.  
Entertainment  
**CLIFF CLAYVINS** 9710-105 St., 424-1614 — Fri &  
Sat, 10 pm - 2 am  
**CLIFF'S PUB & PARTY** 175 St. & 88 Ave. — Sat &  
Sun w/ Spoonz & Toonz Entertainment  
**CROWN & ANCHOR** 15277-113 St. — Thu, 9 pm  
w/ Shaun Donaldson  
**DOC'S LOUNGE** 15203 Stony Plain Rd., 486-1100  
— Wed, Fri & Sat, 9:30 - 1:30 am  
**DOYLE'S PUB** 2619-151 Ave., 473-1961 — Fri &  
Sat, 9:30 pm  
**ECCO PUB** 9605-66 Ave. — Mon, 9 pm w/  
Sonial/Prosound Productions  
**FOX PUB** 10125-109 St. 990-0680 — Tue, 9 pm  
Drink specials all night  
**FRANCO'S** 14059 Victoria Tr., 478-4636 — Thu -  
Sat, Debra-Fox's karaoke 9 pm  
**FRANKLIN'S PARK LOUNGE** 2016 Sherwood Dr.  
Shwd Park — Fri & Sat, 10 pm - 2 am  
**FUNKY BUDDHA** 10341-82 Ave. — Sun, 9:30 pm,  
w/ Mr. Entertainment  
**GAS PUMP** 10166-114 St. 488-4841 — Tue &  
Wed, 9 pm - 2 am w/ Gord's Live Jukebox  
**H2O SPORTS BAR & LOUNGE** 10044-82 Ave.,  
433-5794 — Tue, Thu, Sat & Sun  
**HAWKEYE'S TOO** 10044-102 St. 101-2324 — Fri,  
8 pm - 12 am, w/ Deb Thulin - Hot Karaoke  
Prod  
**HILLVIEW PUB** 311 Woodvale Rd. W., Millwoods,  
462-0468 — Fri, 9 pm - 1 am w/ Mr.

Entertainment  
**HOLIDAY INN** 4520-76 Ave. — Thu, 8:30 pm,  
w/Prosound Productions  
**HORSHU LOUNGE** 137 Ave. & 58 St. — Mon &  
Sat, 10 pm w/ Mr. Entertainment  
**INGLEWOOD PUB** 12402-118 Ave., 451-1390 —  
Thu - Sat, 9:30 pm - 2 am w/ Mr.  
Entertainment  
**JDS POLAR PUB** 6825-83 St., 413-1883 — Thu &  
Fri, 9 pm  
**JUGS PUB** 7450-82 Ave. 465-4046 — Sat 9 am  
- 1 am w/ Mr. Entertainment  
**KELLY'S** 11540 Jasper Ave., 451-8825 — Sun &  
Wed  
**KINGSKINGHILL PUB** 9221-34 Ave. 433-2599 —  
Thu, Smiling Jay 9 pm  
**KNIGHTS PUB** 11860-145 Ave. — Tue Thu - Sat  
w/ Mr. Entertainment  
**KNIGHTS PUB SOUTH** 1919 105 St. 461-0587 —  
Fri & Sat, 10 am - 2 am w/ Gord's Live  
Jukebox  
**KOSMOS** 5011-50 Ave. 466-1111  
**LA PERLE BAR & GRILL** 9746-182 St. 930-1123  
Wed 9:30 pm - 1:30 am  
**LE GLOBE** 14518-104 Ave. & 484-1111  
**LEGENDS PUB** 10209-100 Ave. 428-6444 —  
Mon & Fri  
**MAZARD** 10275 104 Ave. — Fri - Sun w/  
Chris Info 429-4240  
**METRO BILLIARDS** 10250 106 St. 940-0704  
Tue, 10 pm - 2 am w/ Shaun Donaldson  
**MICHAEL'S** 11730 Jasper Ave. 482-4111 — Mon  
w/ Mr. Entertainment  
**MILTON'S CAFE & BAR** 10235-124 St. 451-8188  
— Fri, Sat, Starts at 4 pm  
**MOJO'S** Fort Sask. Best Western Hotel 10115-88  
Ave. Fri, 9:30 pm w/ Sonial/Prosound  
Productions  
**MONA USA PUB** 9606-1180 Ave., 477-7752 —  
Every Wed, 9 pm - 1 am, hosted by Cathy, Sat  
w/ Jason  
**MUGGYNZ PUB** 6655-178 St. — Wed & Sat  
**NEWCASTLE PUB & GRILL** 6108-90 Ave., 490-  
1999 — Thu, 9 pm, w/ Devon Lane & Brittany  
**NIKKI DIAMONDS** 8130 Gateway Blvd. — Mon, 9  
pm - 1 am w/ Gord from Stone Rock  
Entertainment  
**O'CONNOR'S IRISH PUB** 9013-88 Ave. 469-8165  
— Thu, 9 pm - 1 am  
**ON THE ROCKS** 11740 Jasper Ave., 482-4767 —  
Mon, 9:30 pm, Drink the Bar Dry Karaoke w/  
Scott Parsons & Mr. Entertainment  
**ORLANDO'S I** 15163-121 St. 457-1195 — Every  
Wed, Thu & Sun, 9:30 pm - 2 am  
**ORLANDO'S II** 13509-127 St. 451-7799 — Tue &  
Wed, 9 pm - 1:30 am w/ Mr. Entertainment  
**ORLANDO'S III** 6104-104 St. — Mon, 9 pm - 1  
am, w/ Off-Key Entertainment  
**OVERLAND LOUNGE** 12960 St. Albert Tr. — Fri 9  
pm - 1 am Sat 9 pm - 1 am w/ Off-Key  
**PARKLAND PUB** 30-53222 Rte 272, Spruce Grove  
960-6871 — Every Sat, 9 pm - 1 am, starting  
Sep 17, Karaoke contest, 1st prize \$600  
**PEPPERS** 320 Westmount Centre, 113 Ave. & 135  
St., 451-8022 — Thu, 9:30 pm - 1:30 pm w/  
Gord from Stone Rock Entertainment  
**PLAYBACK PUB** 594 Hermitage Rd. 473-2309 —  
Thu 9 pm hosted by Cathy, cash prizes

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**RATTLESNAKE SALOON** 9261-34 Ave., 438-8878  
— Tue - Sat, karaoke, 9 pm w/ Mr. Entertainment

**RODARIO'S PUB & KARAOKE CENTRAL** 11715-108 Ave., 447-4727 — 7 days a week, 9 pm

**ROSE BOWL PIZZA** 10111-117 St., 482-5152 or 482-2589 — Wed & Sat

**ROSIE'S BAR & GRILL** 10315-124 St., 482-1600  
— Wed - Sat, 9 pm hosted by Ron Burgess

**ROSIE'S BAR & GRILL** 10475-80 Ave., 439-7211  
— Thu - Sat, 9:30 pm - 1:30 am

**ROSIE'S BAR** 63 Ave. & 99 St. — Thu - Sat, 9 pm w/ Off-Key

**ROSIE'S LOUNGE** 10604-101 St., 423-3499 — Mon, 9 pm; Trivia Tue - Sat, 9 pm; Karaoke

**SAK'S ON 51 ST** 10525-51 Ave. — Fri & Sat

**SANDS HOTEL** 12340 Ft. Rd. — Fri, 9 pm w/ Mr. Entertainment

**SCHOLARS** Quad 13 11113-87 Ave. — Sun & Tue, 9:30 pm w/ Mr. Entertainment

**SHERLOCK HOLMES** Bourbon Street, WEM — Sun, 9 pm - 1 am w/ Mr. Entertainment

**SILVER BULLET** 4703-97 St., 437-6203 — Every Tue, karaoke contest

**SILVER MARTINI** 10668-156 St., 484-9753 — Thu & Sat, 9 pm w/ Prosound Productions

**SMITTY'S** Northgate Mall, South side entrance — Sat, 9 pm, 478-7731

**SMITTY'S WESTIMOUNT** Great Rd. & 111 Ave. — Thu, 9:30 pm - 1 am

**SMOKIN' JOES ROADHOUSE** 615 Hermitage Rd., 475-6122 — Wed w/ Rockin' Karas

**SPIKES RESTAURANT & LOUNGE** 99 St. & 32 Ave., 430-3663 — Fri & Sat w/ TLC entertainment

**SPORTSMANS LOUNGE** 145 8107-50 St. — Thu, 9 pm - 1 am w/ Mr. Entertainment

**SPORTSMANS INLINE & ROLLER SKATING DISCO** 13710-104 St., 472-4336 — Tue, Fri & Sat 7 pm - 12 am; Sat 12 pm - 5 pm

**STRATHERN PUB** 9514-87 St., 465-5478 — Wed & Fri

**THE DRUID** 11606 Jasper Ave. — Wed, 9:30 pm w/ Mr. Entertainment

**THE DRUID SOUTH** 2945 Calgary Trail South — Wed, 9 pm w/ Mr. Entertainment

**THE FRAT** 10320-102 Ave., 428-3733 — Every Tue, 9 pm w/ Peter from Mr. Entertainment

**THE NEST NAIT** Main Campus — Every Wed, 4:30 pm - 8 pm

**THE NEW TAPHOUSE** 9020 McKinney Ave., St. Albert, 458-0860  
— Tue hosted by Jay & 16 Entertainment

**THORSEY HOTEL** Thorsey, AB — Sat 9:30 pm - 1 am w/ Sonia/Prosound

**THYME TO DINE** 15505-118 Ave. — Fri & Sat, 9 pm - 1 am

**TODAY'S PUB** 5224-86 St. — Fri & Sat, 9 pm - 1 am w/ Mr. Entertainment

**WINSTON'S PUB** 7011-132 Ave. — Wed, Fri & Sat, 9 pm w/ Mr. Entertainment

**WOODY'S** 117258 Jasper Ave. (Upstairs), 488-6636 — Sat & Mon w/ Tizzy, Sun & Tue w/ Patrick

**X-WICKS** 10143-50 St. — Wed 7:30 pm - 11:30 pm; Sun 1:30 pm - 4:30 pm

**YESTERDAY'S** Boulevard Rd., St. Albert, 459-0295  
— Thu, 9:30 pm - 2 am w/ Off-Key Entertainment

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**KING'S UNIVERSITY COLLEGE CHRISTMAS BAZAAR** — Dec 2, 10 am - 3 pm, 9125-50 St. Over 60 vendors gather to display and sell original arts & crafts, jewelry, baking, holiday cards & more. Admission \$1, free parking. Info: www.kingsu.ca or Clarice at 440-4661

**LENDRIUM POTTERY GROUP CHRISTMAS SALE** — Dec 9, 10 am - 2 pm, Lendrium Community League Building, 11335 - 57 Ave. Pottery for all occasions and celebrations

**PARKVIEW CHRISTMAS CRAFT & BAKE SALE** — Dec 2, 10 am - 4 pm, Parkview Community Hall, 9135-146 St. Home-made crafts from 27 vendors, with sleigh rides, coloring contest & marshmallow roast & chance to meet Santa. Free admission. Info: 486-4372

**PLANET Z DESIGN CENTER SAMPLE SHOW & SALE** — Dec 2 & 3 Dec 8 & 9, 11 am - 5 pm 10055-80 Ave. Fashionable jewelry, designer clothing, art, housewares & more at discounted prices. Info: 428-2459

**SANTA'S KIDZ** — Dec 13, Myer Horowitz Theatre, SU Building, U of A campus. Third Street Bear presents an evening in benefit of the Stollery Children's Hospital Foundation, featuring over 100 performers from Wish Kids, professional hip-hop crews, recording artists & dancers. Tickets \$17 adults, \$12 youth aged 12 and under. Info: 440-3886 after 1 pm

**SNOW QUEEN PAGEANT 2006** — Dec 2, 10 pm Books Bar, 10242-106 St. Northern Chops presents the 5th annual drag contest. Audience members vote for their favourite Snow Queen by donating money, all proceeds collected will go to the Living Positive Society for persons living with HIV. Attendees are also invited to bring a new, unwrapped toy for 650CRED's Santa's Anonymous. Info: www.northernchops.com

**YULE MARKET & CRAFT SALE** — Dec 2, 10 am - 6 pm, Unitarian Congregation, 10804-119 St. Collections by local artists & crafters, including handmade soap & both products, jewelry, framed prints & other gifts for the holiday season. Free admission. Donations of mittens, scarves & hats accepted for The Mitten Tree. Info: Chris at Where Fannies Live, 454-0187

## EVENTS

**ALPACA KNIT SWEATER SALE & OPEN HOUSE** — Dec 9, 10 am - 4 pm, Windsor Park Community Hall, 11840-87 Ave. Presented by the Minkwa Women's Knitting Cooperative of Bolivia. All proceeds returned directly to the talented Bolivian artisans who create the variety of Alpaca wool items. Info: www.minkwasweaters.com or 436-5732

**FIL-A-BUS CHRISTMAS HAMPER CAMPAIGN** — Dec 9, 9 am - 5 pm. Transit drivers will be at various St. Albert locations collecting donations for the St. Albert Kinetix' Christmas Hamper Campaign. Locations include the St. Albert Canadian Tire, Save on Foods stores, Sobies and Wal-Mart

**GRAND BAZAAR ON 118TH** — Dec 2, 12 noon - 8 pm, Dec 3, 12 noon - 5 pm, Metro Town Market, 9320-118 Ave. Edmonton's arts community as Christmas events have gathered together for a Christmas event that defies the dead-end experience of the seasonal Mall Mania, in one of the most interesting districts in the city, Great Road

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**NEW MODEL ARMY** UK post-punk pioneers (try saying it fast five times in a row) make their rockin' return to New City

**30-Dec 3 A Foak in the Road**, International artist Roark Gourley displays his vibrant, pop-culture inspired artwork. Artist in attendance Dec 2, 10 am - 5 pm & Dec 3, 12 noon - 5 pm. Open Tue - Sun. Info: www.artmode.com

**ARTS HUB STUDIO GALLERY 3rd fl.**, 10217-106 St. 439-9532 — Unit Dec 28, Tangled Reflections, paintings and drawings by artists of the Coloured Web School of Art, and new works by ArtHub residents. Open Every Thu, 5 pm - 8 pm. Info: www.artshub.com

**ARTS & SCIENCE BY MARCE & MARCE** — Featuring dimensional paintings by Brenda Marce. By appointment, 435-5838

**BANYAN TREE GALLERY** 10336-107 St., 425-2727 — Featuring contemporary South Asian artworks, jewelry, furniture and more. Info: info@banyantreegallery.ca

**BEARCLAW GALLERY** 10403-124 St. — Info: 482-1204

**BOHEMIA CYBER CAFE** 11012 Jasper Ave. — Info: www.bohemiacafe.ca/about.html

**BRINSMEAD ZOLA KENNEDY ARCHITECTURE** 10434-122 St. — Hours: Mon - Fri 8 am - 5 pm

**CARGO & JAMES TEA HOUSE** 105-50 St. Thomas St., St. Albert — Info: 458-3040

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 9103-95 Ave. — Unit Dec 6 Women Inspired, including works by Doris Charest, Suzanne Gaulier, Louise Fiquette & Françoise Fiset. Dec 6-22 Normand Fontaine's mixed media, Marco Lapierre's mixed media & photography, Claude Gagnon's acrylics & glass etchings, and Gisèle Gagnon's paintings on stone. Info: 461-3427

**CHACKMACS** 8118-100 St., 432-9444 — Info: chackmacs@telusnet.net

**CHRISTIE BERGSTROM'S RED GALLERY** 9621-82 Ave. — View the web site at www.redgallery.ca. Hours: Mon - Fri, 11 am - 5 pm; Sat by appointment, 439-8210

**CLAYWORKS STUDIO LINK** 10125-81 Ave. 433-6626 — Info: 433-8866 after 1 pm

**COLLECTIVE CONTEMPORARY ART** 6507-112 Ave. 491-0002 — Hours: Wed/Fri 12 pm - 6 pm, Sat 10 am - 6 pm, Sun 12 pm, 4 pm. Info: www.collectiv.ca

**CRAFTSMAN'S COVE** Westmount Shopping Centre, 454-2656 — Toe Polishing and Victorian Music Boxes by Bev Kurland.

**DESTINY GALLERY** 10727-124 St., 488-8720 — Hours: Wed - Sat, 11 am - 5 pm

**DISCOVERY GALLERY** 10186-106 St., main floor — Hours: Mon - Sat, 10 am - 5:00 pm

**DOUGLAS UDELL GALLERY** 10332-124 St. — Dec 2-23 Christmas show 2006, with new works by gallery artists, featuring Nathan Birch. Hours: Tue-Fri, 9:30 am - 5:30 pm. Info: 488-4445

**ERICK'S GALLERY** 4414 Southgate Centre — Info: www.ericsgallery.com

**EXTENSION CENTRE GALLERY 2nd fl.**, U of A Extension Centre, 8303-112 St. — Unit Nov 30 Current by Brenda Malkinson & Agnieszka Matejko. Hours: Mon-Thu 8:30 am - 8 pm, Fri 8:30 am - 4:30 pm, Sat 9 am - 12 noon. Info: www.extensionuofa.ca

**FAIR GALLERY 1:1 Fine Arts Building, U of A Campus** — Dec 5-23 Science+Magic, final visual presentation by the Bushman, MFA Printmaking. Opening reception Dec 7, 7 pm. Also showing Painting in Italy: A Visual Diary, exhibited studies made from museum artifacts and on location of Pompeii, Herculaneum, Vesuvius, Naples, and Capri, presented unfurled to facilitate a studio critique. Accompanying photographs and presentations by students. Hours: Fri, 10 am - 5 pm; Sat, 2 - 5 pm.

**FORT DOOR** 10308-81 Ave., 432-7535 — Hours: Mon - Wed, 10 am - 6 pm; Thu & Fri, 10 am - 9 pm; Sat 10 am - 6 pm, Sun, 12 - 5 pm.

**FRAME OF MIND** 6150-90 Ave. — Hours: 10-6, closed Sun

**FRINGE GALLERY** 10516 Whyte Ave. 432-0240 — Unit Nov 30 Go Figure 3, drawings & mixed media works by Shelley Roberg-Bunger, Linda

ould & Margaret Braun. Throughout Dec 28 images by Ansgard Thompson.

**FRONT GALLERY** 12312 Jasper Ave., 488-5555  
Hours: Tues - Sat, 10 am - 5 pm

**GALLERIA OF CRATERS & ARTISANS 1061**  
Capitano Mall — Local art in various media. Open 7 days a week.

**GALLERY AT MILLNER** Stanley Millner Library, 78 Winstons Churchill Square — Hours: Mon - Fri, 9 am - 5 pm, Sat 9 am - 12 pm

**GLASS HAPPENINGS** 17324-106A Ave., 484-8388

**HARCOURT HOUSE GALLERY 3rd floor** 1211-112 St., 426-4180 — Unit Dec 28, 29, 30 Indians (and Metis), paintings by Gabe Gabeau. Info: www.harcourthouse.ca

**HUMAN ECOLOGY GALLERY U of A** 89-Ave & 116 St. — Hours: Mon - Fri, 7 am - 9 pm, Sat 8 am - 4 pm, Sun 12 pm - 4 pm

**JEFF ALLEN GALLERY** Strathcona Senior Centre, 10631 University Ave., 439-0000 — Unit Nov Christmas Show and Sale, featuring several of the artists exhibited at the Jeff Allen Gallery throughout 2006.

**JOHNSON GALLERY** 7711-85 St. Edmonton  
Painters, artists working in-studio. Info: johnsonart.com

**KAMENIA GALLERY & FRAMES** 5718-104 St. 9497 — Photography by Wei Wong. Chinese calligraphy on rice paper of many colors by Willie Wong, prints from Celebrating Winter by Larissa Semakulak Chelodny, Northern Hill & floral watercolor by Willie Wong. Hours: Mon - Fri, 10 am - 6 pm, Thu 10 am - 8 pm, Sat 10 am - 5 pm

**LANDO GALLERY** 11130-105 Ave., 990-1161  
Dec 1-22 Frozen in Time, photography by Michael Levin. Horizons of Time, paintings by Fredine & The Zone of Life, photography by Barz. Hours: Mon - Fri, 10 am - 5:30 pm; Sat, 10 am - 4:30 pm, Sun by appointment. Visit: www.landogallery.com for info

**LATITUDE 53** 10248-106 St., 432-5353 — Info: www.latitude53.org

**LITTLE CHURCH GALLERY** 455 King St. Spence Grove — Info: 962-0664

**LOFT GALLERY** 41 Ottewill Arts Centre, 390 Broadmoor Blvd., Sherwood Park, 449-4443  
Artist-run gallery through the Strathcona Art Society. Frequent rotation of artists' work, offering mixed art classes including water, oil, acrylic & photography techniques. Open Saturdays 10 am - 5 pm

**MANDOLIN BOOKS & COFFEE COMPAN** 112 Ave. — Throughout Nov Photography exhibit by Ottawa artist Denis Wadsworth. Contact chromogenic prints of Canadian ways. Info: 479-4055

**MCGILLIEN GALLERY** 8440-112 St., 407-1010  
Unit Jan 14 Alberta/Within Limits, a collaboration of photographic and ceramic works by the Monochrome Guild And Scott Leary. Hours: Mon - Fri, 10 am - 8 pm, Sat & Sun 8 am - 8 pm. Admission: Free

**MINISTIK POTTERY & SCULPTURE STUDIO** 51047, Rte 214, Sherwood Park, 449-4443  
Dec 2 & 3, 9 & 10, Sculptures Open now. Info: www.horst-sculpture.com

**MODERN EYES GALLERY & GIFT** Downtown  
same building as G's Grill St. Albert, 439-9102 — Carrying works by postcard, Flott, Ian Sheldon, Georgia Goodhouse, Doreen Corbett, and Fred Corbett. Also featuring: Antique furniture, Kites glass, Mogador, with a Kiss 10% off. Open edition limited up to 40% off. Hours: Tues - Sat, 10 am - 6:30 pm. Info: 963-2777

**MUSEE HERITAGE MUSEUM** 5 St. Anne St., 8612

**MULTICULTURAL PUBLIC ART GALLERY** 541 St. Mary St., 426-2611  
Unit Dec 28-29, 30, 31, 2006  
Outside the art, ceramics exhibition by Loretta Dining Room Gallery: paintings by Loretta Dining Room. Hours: Daily, 10 am - 4 pm, Sat 10 am - 4 pm. Info: 963-2777

**THIS WEEK 430-1757**  
www.see.greatwest.ca

**TIX ON THE SQUARE**  
The Romantics, with Cuckoo & The New Vain  
New City  
Cien

**"Tiptych Self & Other Dances"**  
Natasha Bakht, choreographer  
Brian Web Dance Company  
Dec 1 & 2

**Crimes of the Heart**  
Studio Theatre  
Unit Dec 9

**Come On in my Kitchen**  
Northern Lights Folk Club  
Dec 2


**Sing My Heart**  
Cantillon Choir  
Dec 3

**Misty Mists of Christmas**  
Greenwood Singers  
Dec 4

**Ho Ho Ho Home**  
The Heebie Jeebies  
Dec 2

**TICKETMASTER**  
9338 - 102 Avenue



November 30-December 6, 2006 • Edmonton  41







with rockin' good cheer and charity, this Holiday Season, the SEE Magazine revamps its regular Free stuff contest. Instead of the weekly trivia madness, SEE will be accepting donations for the Food Bank as part of our weekly movie pass giveaway. The first 10 people to visit the SEE office on Friday at 1 pm—no matter how late—will receive a double guest pass to see *Manufactured Landscapes* at the Garneau Theatre or *The U.S. Versus John Lennon* or *Babel* at the Princess Theatre.

Whatever-Holiday-Suits-You from the gang at SEE Mag! Please consider others less fortunate, and have a good festive season!

Gay and lesbian runners meets Sun mornings and the river valley trails. Runners of all levels welcome. Our runs are typically 7-9 km and take 40-60 minutes. Info: 479-7972

**MOVIE NIGHT** Pride Centre, 9540-111 Ave. — Sat Sun of every month, 1 pm - 6 pm. Info: 488-3234

**EDMONTON TRANSEXUAL PEER SUPPORT GROUP** — Every 2nd & 4th Sun, 2 pm, Pride Centre (9540-111 Ave) Info: 488-3234

**UNITED CHRISTIAN COMMUNITY CHURCH** — United Church, 11148 84 Ave. — Provides a safe and healing space for gay, lesbian, bisexual, transgender, and spiritual Christians and their friends. All welcome. Info: 887-8611 or 488-3234

**DISCUSSION GROUP** Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call: 488-3234

**EDMONTON STEINHAUER UNITED CHURCH** — 11740 19 Ave. — 10 am. Welcomes people of all sexual orientations. Info: 987-4974

**SPIRITUAL LIVING CENTRE** — Celebrating and embracing the spiritual significance in all. www.spirituallivingcentre.com, 989-3752

**TUESDAY**

**EDMONTON GAY/LESBIAN COMMUNITY CHURCH** — 10086 Macdonald Dr. — 10 am. A church for all people. Info: 429-2323

**MOVIE NIGHT** — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members. Info: 454-0313

**MAKING WAVES SWIMMING CLUB** — The professional and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practices. Info: www.gocities.com/makingwaves

**OUTREACH Heritage Room, Athabasca Hall, U of A** — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight friends, students, staff and faculty. Open to the community, not just U of A. Info: www.outreach.ualberta.ca

# FREE STUFF

CALL TO WIN

SEE office on Friday at 1 pm—no matter how late—will receive a double guest pass to see *Manufactured Landscapes* at the Garneau Theatre or *The U.S. Versus John Lennon* or *Babel* at the Princess Theatre.

accepting Food Bank donations throughout the holiday season up until the New Year, should anyone feel so inclined to give without receiving prizes.

Whatever-Holiday-Suits-You from the gang at SEE Mag! Please consider others less fortunate, and have a good festive season!

**PRIDE PRIDE CENTRE, 9540-111 Ave.** — Support meeting first Tues every month at 7 pm for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmonton@pflagcanada.ca

**TRANS SUPPORT GROUP** Garneau United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TTIQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or ttiqalliance@shaw.ca

# WEDNESDAY

**EDMONTON RAINBOW BUSINESS ASSOCIATION** — Meets the second Wed of every month, for casual networking with the GLBT business community. Locations listed on www.edmontonrba.org

**FREE TO BE VOLLEYBALL** Armitage Academy, 101 Airport Rd. — Every Wed, 8 pm - 10 pm. GLBT players of all levels welcome. Info: Marc at 445-0356 or podmarc@hotmail.com

**OPEN DOOR CLUB** — Every Wed, 5 pm, Grant MacEwan College - City Centre Campus (Rm 6-217) A social group for GLBTQ students. Faculty & friends at Grant MacEwan College. Info: 426-6311 or 415-5434

# BATH HOUSES

**DOWN UNDER** 12224 Jasper Ave., 482-7960, www.gayedmonton.com

**STEAMERS** 9648 Jasper Ave., 422-2581

**STEAMWORKS** 11745 Jasper Ave. — Open 24/7 Info: 451-5554

# DANCE

**DANCE OF UNIVERSAL PEACE** — 2nd & 4th Mon of each month, 7:30 pm. Riverdale Hall, 9231-100 Ave. Info: Call: 467-1285

**RED THREAD** — Dec 8 & 9, The Landing Pod, #201, 10923-101 St. Presented by Mile Zero Dance. Tickets \$10 members, \$12 non-members, available at The Landing Pod.

# RED MEAT

hickory burns on your rotunda



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**RODA DE CAPOEIRA** — Every Sat, 1 pm, Capoeira Academy, 10540 Jasper Ave., 709-3500 A free performance of Capoeira, a Brazilian mix of dance, martial arts & music. Invented by African slaves. Info: www.capoeiraedmonton.ca

**SNOW WHITE & THE SEVEN GNOMES OF CHRISTMAS** — Until Dec 17, Shogor Theatre, Citadel Complex. Featuring the Ultraman Shunka Dancers and the Kyri Ballet. Tickets: \$65-\$75 available at the Citadel Box Office

**THE NUTCRACKER** — Dec 15-17, Jubilee Auditorium, Alberta Ballet & Ballet Brind Columbia present this ballet best enjoyed in the company of a young loved-one! See for yourself why it just isn't Christmas until the Snow Queen and her sweeping and swirling snowflakes magically summon the snow to fall. Tickets \$42.25-\$83.25, available at TM or the Jubilee Box office

**TRIPTYCH SELF & OTHER DANCES** — Dec 1 & 2, John L. Hoar Theatre, 10045-155 St. BWDC presents Natasha Bakht. Trained in Bharata Natyam, one of the oldest dance forms of India, Natasha Bakht pushes its wide range of movements, rhythms and mimetic gestures to create innovative fusion choreography, integrating her cultural heritage with a strong sense of her own individuality. Tickets available at TIX

# THEATRE

**A CHILD'S CHRISTMAS IN WALES** — Dec 6-16, Watford Theatre, 10322-83 Ave. Tickets \$14-\$16 adult, \$12-\$14 student/senior, available at TIX or the Watfordale box office

**A CHRISTMAS CAROL** — Dec 1-23, Macdab Theatre, Citadel Complex. Adapted by Tom Wood. The Citadel's Christmas tradition continues with this astounding retelling of Dickens' classic, A Christmas Carol. Director: Bob Baker. Starring: Tom Wood. Tickets \$65-\$90, available at the Citadel Box Office

**CHIMPPOV** Varscona Theatre, 10329-83 Ave

# from the secret files of Max Cannon



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**448 0695** — Every Sat at 1 pm (except last Sat of the month) Chimpov, Comedy Improv. **CRIMES OF THE HEART** — Nov 20-29, 9:30 pm, Theatre, Timms Centre. U of A campus by best Healey Pulitzer Prize-winning play about Mississippi sisters reuniting in the throes of a long-running trans-gender play. Directed by Kim McLeod. Tickets \$16-\$21, available at TIX or the Timms Centre box office

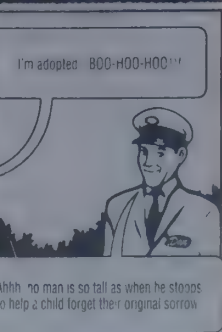
**DI-NASTY** Varscona Theatre, 10329-83 Ave. — This season the Canada or Canada Award Winning improv troupe Di-Nasty presents The Di-Nasty, the greatest NHL hockey team that never was! Every Mon, 8 pm. Tickets: \$11 at the door. Info: www.di-nasty.com or 433-3399

**LE VOYAGE DU COUROMMENT** — Until Dec 3, Thu-Sat at 8 pm, Le Cite Francaise, 8627-91 St. A L'Unit Theatre production. May 1953: The Empress of France sets sail from Montreal. On the pretext of attending the celebrations marking the coronation of Queen Elizabeth II, an important mission leaves for England where he secretly plans to live in exile with his two sons. Tickets \$23, \$15 students with ID, available at TIX

**NARNIA** — Until Dec 3, Presented by St. Albert Children's Theatre. A musical adaptation of C.S. Lewis' novel, The Lion, the Witch & the Wardrobe. Tickets \$21 adults, \$15 children at TM or the Arden box office, 459-1542

**OFFENSIVE FOULS** — Until Dec 9, 8 pm, Concrete Theatre production. An engaging, sometimes funny and thought-provoking exploration of interracial dating, racism, violence and tolerance seen through the eyes of a high school couple. Tickets \$16, \$12 students/seniors, available at TIX

**OH SUSANNA! CHRISTMAS SPECIAL** — Dec 16, 11 pm, Varscona Theatre 10329-83 Ave. The Varscona's resident jingle bells Susanna Patchouli hosts the Euro-style variety spectacle's seasonal celebration of the Yuletide! Come have a cheer with Eros, God of Love and the Compañía del Amor! Laugh! Music! Egg nog! Tickets at the door. Visit www.varsconatheatre.com/ohsusanna for more



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**RAPID FIRE THEATRE** 16529-83 Ave. — Every Fri at 11 pm. Rapid Fire Theatre

**SUMMER OF MY AMAZING LUCK** — Dec 7-17, New Theatre, 1076-1076 Ave. A comedy by David Lindsay-Abae. A young woman who has been living in a shelter for the past few years. Info: 488-3234

**THOROUGHLY MODERN MILLIE** — Nov 30-Dec 2, 7 pm, Eve O. Howard Theatre, Victoria School of Performing & Visual Arts, 10210-108 Ave. The show that swept the 2002 Tony Awards is being performed for the first time in Western Canada. Set in New York during the roaring '20s, Millie Dillmount searches for a new life for herself in the big city. Full of great jazz music and huge dance numbers, it's a show full of energy and pizzazz. Seventy-five students in grades 9 to 12 involved in this exciting production. Tickets \$12, \$8 student/seniors at the door or call 426-3010

# LIVE COMEDY

**DUKE OF ARGVYL** 7230 Argyle Rd., 465-7931 — Every Sun Yuk Yuls On tour hosted by Paul Sweet

**LEGENDS PUB** #105, 6101-172 St., 491-2786 — Every Mon Yuk Yuls comedy hour

**THE COMEDY FACTORY** 408-344 Gateway Blvd., 469-4999 — Nov 30-Dec 2 Nelson Coles Regular shows Thu & Fri 8:30, Sat 8:30 & 10pm. Wed Whacky Wednesday



**THE COMIC STRIP WED** 483-5999 — Nov 30-Dec 2  
 Reno Collier w/ Lars Calhoun, Rick Brannan & Shawn Gramlich. Meet the hit or miss producers, authors complete for audience approval. Tue Alternative Comedy night, hypnotists, magicians & street performers. Info: www.theatricsip.ca.  
**YUK YUK** 66 St & 137 Ave. Landlordy Hall — Wed 7pm. Comedy. Info: 481-9857

## ALT CINEMA

**A COMMON COMPASSION: AIDS FILM WEEKEND**  
 — Dec 1-4, Metro Cinema, Zedler Hall, Citadel Theatre Complex, 9828-101A Ave. In honor of World AIDS Day on Dec. 1, and in partnership with HIV Edmonton and the Aneimbabai

Children's Project, Metro Cinema presents a weekend of films about the global AIDS pandemic. Tickets \$6 in advance, or regular Metro prices at the door. Contact Aneimbabai (aneimbabai.org) about advance tickets for Fri & Sat, and HIV Edmonton (hivedmonton.com) about advance tickets for Sat & Mon, or for more information.  
**A CLOSER WALK** — Fri, 9 pm, Sun, 7 pm, Metro Cinema, Zedler Hall, Citadel Theatre Complex, 9828-101A Ave. Conceived by the late Jonathan Mann, architect of the WHO's response to AIDS. The film explores the intricate relationship between health, dignity, and human rights, and shows how the harsh realities of the AIDS pandemic, featuring interviews with the Dalai Lama, Kofi Annan, and Bono. Directed written, and produced by Oscar nominee Robert

Billheimer  
**FIGHT BACK, RIGHT AIDS: 15 YEARS OF ACT UP**  
 — Sat, 9 pm, Mon, 7 pm, Metro Cinema, Zedler Hall, Citadel Theatre Complex, 9828-101A Ave. In March 1987, the first AIDS Coalition to Unleash Power (ACT UP) event shut down Wall Street. In the 15 years since the protest, ACT UP has been at the forefront of public AIDS awareness. Documentary directed by ACT UP member and AIDS video activist James Wieting. Showing with The Bicycle. Featuring AIDS with Community Medicine. Pax Chingwala's bicycle takes him to over 20 vil- lages in southern Malawi, Africa, chronicling his journeys as he battles AIDS at the grassroots. Directed by Katia Czak.  
**LIVING WITH SUM** — Fri, 7 pm, Sun, 9 pm, Metro Cinema, Zedler Hall, Citadel Theatre Complex,

9828-101A Ave. In many African countries, HIV/AIDS is called "Slim." In this film seven African children talk about what it's like to be HIV positive. Directed by Sam Knuffman. Showing with Their Brothers' Keepers. Orphaned by AIDS, directed by Catherine Mullins. The millions of children whose parents have died of AIDS often have no time to grieve, as they are thrust into the role of parent to their siblings.  
**THE EVENT** — Sat, 7 pm, Mon, 9 pm, Metro Cinema, Zedler Hall, Citadel Theatre Complex, 9828-101A Ave. Nick (Porter) Parris is a dis- trict attorney investigating several deaths in the gay community of New York City's Chelsea district. It seems that many AIDS survivors have died under similar mysterious circumstances, with each case suggesting assisted suicide.

Directed by Thom Fitzgerald.  
**A MOMENT WITH YOU** — Dec 1, 7 pm, Lecture 11, U of A campus. Presented by Metro Productions. Screening to be followed by a meet & greet with producers. Tickets \$5 door or at SU info booths. Info: csc@u- calgary.ca or www.uofa.ca/~csc/alt/cinema/.

**"WELCOME TO THE REEL WORLD" FILM SERIES** — CAB 243, U of A campus. Film series presented by U of A International. For details on films in the series see www.uofa.ca. Screenings are free of charge.



# SHOWTIMES DECEMBER 1-7, 2006

**CARNEAU**  
 8172 109 STREET • 432-0378  
**MAJESTIC**  
 7100 70th St & Saskatchewan 200  
 Nights 7:00, 9:00, Sat & Sun matinees 2:00  
**PRINCESS**  
 10337 82 Avenue • 430-0728  
**THE U.S. VERSUS JOHN LEMON**  
 Nights 7:00, 9:00, Sat & Sun matinees 2:00, Violence  
**LAKE**  
 Nights 6:50, 9:30, Sat & Sun matinees 2:00, Violence  
**MAGIC LANTERN CINEMA**  
 205 Main Street, Space Group • 962-7332  
**HAPPY FEET**  
 Nights 7:00, 9:15, Sat & Sun matinees 1:00, 3:15  
**METRO CINEMA**  
 920-101A Avenue (Citadel Mall, Citadel Theatre) • 425-9712  
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**FIGHT BACK, RIGHT AIDS: 15 YEARS OF ACT UP**  
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**LIVING WITH SUM**  
 — Fri, 7 pm, Sun, 9 pm, Metro Cinema, Zedler Hall, Citadel Theatre Complex,

**PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST**  
 Fri 4:50, 8:15, Sat/Sun 1:00, 4:50, 8:15, Mon-Thurs 8:15. Footage scenes, not recommended for young children.  
**THE DEVIL WEARS PINKA**  
 Fri 4:20, 8:45, 9:15, Sat/Sun 1:30, 4:20, 8:45, 9:15, Mon-Thurs 8:45, 9:15  
**SOUTH EDMONTON COMMON**  
 CLEARVIEW 7230 AVENUE • 436-6585  
**THE MATIVITY STORY**  
 Fri 1:30, 4:00, 6:45, 9:15  
**TURISTAS**  
 FriThurs 12:30, 3:40, 6:15, 10:45. Brazil violence, gay scenes.  
**NATIONAL LAMPPOON'S VAN WILDER: THE RISE OF TAJ 14A**  
 FriThurs 1:50, 4:45, 7:35, Sat/Sun 1:30, 4:20, 8:45, 9:15, Mon-Thurs 8:45, 9:15  
**TERRACOS D IN THE PICK OF DESTINY**  
 FriThurs 1:00, 3:00, 7:40, 10:15  
 Code sexual language, substance abuse  
**BOBBY**  
 FriThurs 1:30, 4:10, 7:15, 9:50  
**DEMO 2**  
 FriThurs 12:30, 4:30, 8:30. Subtitled. Violence.  
**BEA VU**  
 FriThurs 12:50, 4:35, 7:00, 10:00  
**DECK THE HALLS**  
 FriThurs 12:10, 2:40, 4:40, 7:10, 9:30  
**CASINO ROYALE**  
 FriThurs 12:00, 1:00, 3:15, 4:15, 6:30, 7:30, 9:45, Sat/Sun 12:00, 1:00, 3:15, 4:15, 6:30, 7:30, 9:45, Violence  
**HAPPY FEET**  
 FriThurs 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, 12:15  
**STRANGER THAN FICTION**  
 FriThurs 12:10, 4:10, 7:20, 10:10, Sat, Wed 1:40, 4:20, 10:10  
**BOBBY**  
 FriThurs 1:30, 4:10, 7:15, 9:50. Code language, sexual content, not recommended for young children.  
**FLUSHED AWAY**  
 FriThurs 12:10, 4:10, 7:20, 10:10, Sat, Wed 1:40, 4:20, 10:10  
**THE SANTA CLAUSE 3: THE ESCAPE CLAUSE**  
 FriThurs 12:10, 4:10, 7:20, 10:10, Sat, Wed 1:40, 4:20, 10:10  
**THE PRESTIGE**  
 FriThurs 12:10, 4:10, 7:20, 10:10, Sat, Wed 1:40, 4:20, 10:10  
**THE MATIVITY STORY**  
 Sat/Sun 1:30, 4:00, 6:45, 9:15, Mon-Thurs 8:45, 9:15  
**HAPPY FEET**  
 Sat/Sun 1:30, 4:00, 6:45, 9:15, Mon-Thurs 8:45, 9:15  
**ST. ALBERT CINEMAS**  
 490 140 St. Albert Road, St. Albert • 438-8999  
 SAT/SUN 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**LEBUC CINEMAS**  
 4700 17th Ave. • 438-0728  
**DEJA VU**  
 Nights 7:00, 9:00, Sat/Sun 1:00, 3:00, 5:00, 7:00, 9:00  
**HAPPY FEET**  
 Nights 7:00, 9:00, Sat/Sun 1:00, 3:00, 5:00, 7:00, 9:00  
**DECK THE HALLS**  
 Nights 7:00, 9:00, Sat/Sun 1:00, 3:00, 5:00, 7:00, 9:00  
**CASINO ROYALE**  
 Nights 7:00, 9:00, Sat/Sun 1:00, 3:00, 5:00, 7:00, 9:00  
**CINEPLEX ODEON CINE MAGULIN**  
**NEW WEST MALL B**  
 10000 104th Ave. • 438-0728  
**THE ILLUSIONIST**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**MY 15 FEARLESS**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**CATCH A FIRE**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**HEAD OF THE CLASS**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**EMPLOYEE OF THE MONTH**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**CASINO ROYALE**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**THE GRIND 2**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**BOBBY**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**STRANGER THAN FICTION**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**FLUSHED AWAY**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**THE SANTA CLAUSE 3: THE ESCAPE CLAUSE**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**BLOOD DIAMOND**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**THE HOLIDAY**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**DECK THE HALLS**  
 Sat/Sun 11:00, 1:00, 3:00, 5:00, 7:00, 9:00, 11:00  
**CATCH A FIRE**  
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rebalancing bodywork  
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Tantric Massage, sexualological bodywork, hot stones, with a 20 year experienced licensed therapist Janet Lee 633-6623  
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Relaxation massage, deep tissue and lymphatic drainage.  
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Quality Massage Therapy in a 1st Rate Downtown Space  
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**Meditation for Everyone!**  
Amitabha Kadampa Buddhist Centre Drop-in Meditation Classes Thursdays 7-9pm. In a casual setting classes include 2 guided meditations, discussion and break for tea & cookies  
Fee \$10  
Location  
Maple United Place  
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Call Marla 430-9003

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**HELP WANTED**

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**NEW RESIDENTIAL** subdivision in Westlock, Alberta. Only 85 kms from Edmonton. Call today for your free information package. Town of Westlock, 1-866-349-4445

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**Advertise your Custom Home For Sale in SEE Magazine.** Call Marla 430-9003

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**HAVE YOUR NEW home** delivered in January 2007 and receive a \$3500 cash discount. For details contact Pleasant Manufactured Homes at 780-939-3584 or toll free 1-866-962-0238

**HELP WANTED**

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**UNIQUE OFFICE & SHOP** space, furnished/unfurnished. Newly renovated, security cameras, all wood building. Starting at \$167.00 477-2311 9AM-5PM

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**HELP WANTED**

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**HELP WANTED**

**HELP WANTED**  
Do you like doing or what do you like to make friends? Call Margaret during the daytime between 12pm & 4pm @ 406-0054

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**WANTED: Assistants** to a trainee Outg. alternative to a complete resume & cover letter. ROWENA, 10762 Whyte

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**BLAZE KING** port/sales person. Wood and gas stoves. In Penitentiary. To experience. B. Resumé. Fax 780-559-1094

**BOOM TRUCK OPERATOR** operate 25 - 40 ton trucks. Experienced applicants considered. Please fax resume to 780-559-1094

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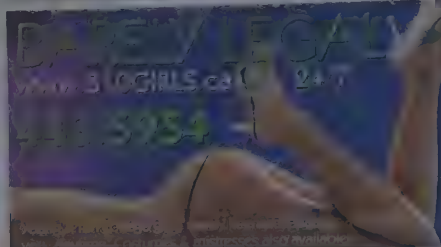
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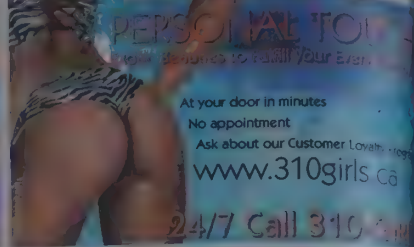
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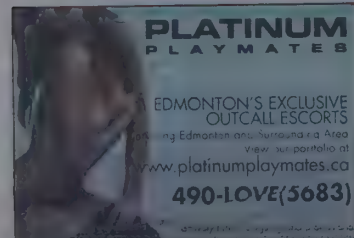
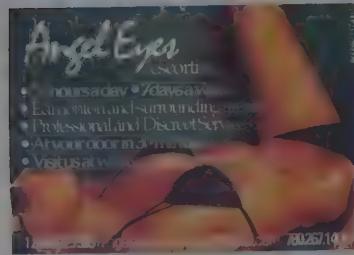
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# Merry XXXmas

The Cone: pleasure pylon just one gift idea

FOR THE NAUGHTY ONES ON YOUR LIST, some XXXmas gift suggestions from my favourite Canadian toy stores.

CHANELLE GALLANT AND CARLYLE JANSEN

Good For Her, Toronto  
(www.goodforher.com)

Candida Royale's Ideal (\$69)  
Can the Hitachi Magic Wand be improved upon? The Ideal is a quieter, cordless, ergonomic and rechargeable vibrator that runs for 90 minutes before recharging.

Chemistry Vol 1 (\$40)  
We are sooooo in love with this incredibly hot and intimate "behind the scenes"-style experiment in which adults stars like Mr. Marcus and Dana DeArmond have unscripted sex. No bad "porn acting," no degradation stunts. Just raw emotions, spontaneous sex, explosive orgasms and REAL chemistry.

SHELLEY TAYLOR

Venus Envy, Halifax, Ottawa  
(venusemvy.ca)

Lucky 7 Vibe from Vibratex (\$24.95)  
This little wireless number has seven functions in a waterproof and super quiet bullet. Made in Japan for the folks at Vibratex, you know it's going to last well into the new year.

Nea by Lelo (\$99.95)  
The Nea, made by the Swedish company Lelo, is a quiet, ergonomically designed

## MY MESSY BEDROOM

JOSEY VOGELS

and ornate vibrator with a porcelain-like finish in icy blue or shiny black. And bonus, it's rechargeable! Plug it in, charge it up and you have the freedom of a battery operated, cordless vibe with the power source of a plug-in.  
Comes with gift box, charger, manual and a one-year Lelo warranty.

ANDREA DORIS

Womyn's Ware, Vancouver (womynsware.com)

Love Rings (\$24.85)  
Ring in the season with The Fun Factory's (a playful, high quality German sex toy manufacturer) answer to the cock ring. A pliable Silicone ring that is worn around the shaft of the penis or can be worn around both the testicles and the shaft. Easy to clean, easy to stretch, easy on the wallet.  
Pillow Talk: The Sensual Relationship Game (\$69.85)

A "snakes and ladders" inspired board game that is designed to challenge players and improve your sexual communication skills. With '80s retro Graphics/Anime

style illustrations, couples of all orientations have the opportunity to discuss deep feelings and desires with the safety of a pass card (no explanation needed to pass) for when you just can't go there. The game includes two couples' contracts that set out some boundaries before you begin. Pillow Talk has made a genuine effort to push beyond the "massage and snuggle" options many other games focus on.

Iris (\$189.95)

Another in the stunning new family of vibes from Lelo, this beautifully sculpted vibe oozes luxury and prestige. But it doesn't just look good. A silicone exterior with a medical grade ABS plastic handle to provide lots of reach to achieve just the right angle and pressure. With five patterns of vibration, the rechargeable toy also has the power of a plug-in with the freedom of a rechargeable toy.

GILL LAMON

Come As You Are, Toronto (comeasy-ouare.com)

La Jove (\$350)  
One of a new generation of high-end vibes, Je Joue is the most clever vibrator on the planet. The pleasure pad surface buzzes, gyrates, moves up and down, and rotates round and round, according to your command, as programmed through the toy's microprocessor. Je Joue also offers a teledildonic experience through its Pleasureware software (included) which allow you to upload your "groove patterns" to

jejeou.com to share with friends, lovers, and strangers.

Monkey Rocker (\$850)

Half sex machine, and half sex furniture, the Monkey Rocker is sure to rock your boat. Featuring smooth and silent operation, the Monkey Rocker is powered by you and even the most gentle movement of the handle will get you rocking.

Groovy G Dirty Linens (DL) Lounge Pants (\$38) and Bed Sheets (\$165)

Comfy and sexy, the DL lounge pants and 200-thread count bed sheets feature beautiful toile patterns with Tom of Finland and '50s pin-up-inspired illustrations.

Pink 4 oz (\$28)

Formulated with Dimethicone, the highest grade of silicone, Vitamin E and Aloe Vera, Pink provides a clean, fresh, moisturizing approach to personal lubrication that reduces the chance of infection or allergic reactions. Pink's elegant hand-blown Italian glass bottle fits right in with other items on your dressing table or bathroom counter.

BRENDA

Traveling Tickle Trunk, Edmonton (travel-tickletrunk.com)

The Bondage BedSheet Kit (\$234)

Comes with a fitted sheet, four velcro pads, and four soft cuffs which clip onto the Velcro pads, which can be placed anywhere. The sheet is washable and comes in Queen or King size (the Queen will fit a double).

Miss Bliss Vibrator (\$69)

This silicone vibrator has a curved shaft and a second smaller shaft with two small vibrating fingers for out-of-this-world clitoral stimulation. So versatile, it can be inserted vaginally or orally, used externally, fit over a penis or made into a circular

shape for an amazing vibrating handjob! Chocolate Aphrodisiac Gift Set (\$34)  
Kit contains a beautiful brown sugar soap for soft touchable skin, chocolate bath oil for a sensual bath and a solid white chocolate massage bar for a heavenly massage.

AND FINALLY

My picks...

Liberator Shapes: The Wedge (\$85 or \$100 for plus-size lovers), The Ramp (\$100-\$150 depending on size, comes in plus-size or extra tall), Fascinator Shag Throat (\$85 (liberatorshapes.com))

I must be getting lazy in my old age, because both of my XXXmas gift suggestions make getting off a whole lot less work. The velvety-soft but firm shapes take the strain out of sex by propping and supporting you or your partner's body in various sexual positions. The shapes also make good pillows, even better. Slipping "The Wedge" under her bum in the Missionary position tips her pelvis upward for easier entry and great spot contact. Leaning over "The Ramp" supports her upper body while doing a doggie style. Add to the luxury and protect your bedding and furniture by tossing down the machine-washable Shag Throat (one side's fuzzy faux fur, the other silky satin).

The Cone (\$135)  
Literally sit and relax on this unique bright pink toy shaped like well, a cone. Think of it like sitting on a cushy, short pylon with 16 varieties of vibration and a quick-release "orgasm" button. Unlike penetrative vibrators, The Cone's unique shape, which is about 8 inches in diameter at the base provides hands-free stimulation to the entire vulva including the vaginal opening.



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# Butts: no ifs or ands

Prospective pegger must be committed

AM A SMOKER AND MY PARTNER IS A smoker. He says his face goes numb when I give him head. His theory is that the penis is permeable and is absorbing the nicotine in my saliva. It's a good theory, but it's only his face that goes numb—his cheeks and lips, not his whole head or his dick head. He really enjoys it so it's not a problem. I'm just curious whether or not it's right.

Not Underestimating My Blowjob

What's the faintest idea what's happening when your boyfriend's face, NUMB, but I've seen pictures of what's happening to your face. My advice: Quit smoking—and if your boyfriend's facial numbness during blowjobs subsides, well, then you were right about the nicotine. Don't want to quit smoking? Then your boyfriend should find some other mouth to stuff his junk into.

I'm sorry if that answer wasn't very helpful or sympathetic. But smoking? Lck. Stop already. Yuck. Gross. Blech.

Moving on, I was all set to do a really nice column this week on cuckolding—when a straight man watches, or is told about, another man having sex with his girlfriend—when one of my coworkers walked in with a pan of pumpkin pot. She told us that the cake was a complete failure as a drug; she had eaten two the night before and didn't get high at all, it was, however, pretty tasty cake, so we brought it in to work to share with everybody.

Well, it seems that my coworker's tolerance for THC is lots higher than mine. I had a little sliver of cake—maybe two—and he was so fucking baked I can hardly see straight. I shouldn't be writing a column on this condition—goodness, what if someone were to actually take my advice?—but these are deadlines and no editor will let performance de-hancing drugs as an excuse for missing one. So I set aside the delicious cuckolding issue until next week and scrounged up a few questions that, I'm afraid, I can't screw up. Or can I?

I'm 18-year-old Canadian gal, I feel compelled to tell you that you rock. On to the next: Forgive me if this is an asinine question (how often do you hear that?), but how do I put it tactfully to my boyfriend of 1.5 years (and going alarmingly strong!) that I think I want to do him a strap-on, in part because I'm pretty sure things he's said that he'd enjoy there even a way to put it non-blunt? I would rather suggest it subtly if I can. Information regarding obtaining said strap-on, such as prices, sizes, etc., would be much appreciated.

Timid In Toronto

Thank you want to do him in the butt strap-on? Well, TIT, I think I speak for all straight guys everywhere when I say this: No straight boy is going to offer up his butt to a girl who isn't completely certain pegging his ass is something she really, positively wants to do. Not only is she contemplating, TIT, not only is she's mulled over. Because the straight boy wants to hear once you're down, lubed up, and while knocking the sides of the mattress is... yeah, I guess not...

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## SAVAGE LOVE

DAN SAVAGE

Actually, that's the second-to-last thing he wants to hear. The very last thing he wants to hear is, "I didn't know there would be so much blood."

So before you broach the subject, TIT, you're going to need to commit. You need to present this idea to him with so much passion and fire that he understands that you wanna, that you gotta, fuck that beautiful little ass of his. Can you accomplish this while being tactful, non-blunt, and subtle? No, no, and no. There simply isn't a tactful, non-blunt, subtle way to tell a man—any man, porn star or virgin, gay or straight—that you want fuck his ass.

There is no comforting euphemism, no way to soften the blow. It would be easier to drop "I'm pregnant" or "You have leukemia" or "That was my dad who got arrested for fucking a dead deer by the side of the road" into a casual conversation. You're just going to have to let him have it, TIT, if you ever want to let him have it.

As for pegging supplies and equipment, check out the goods at these fine websites: [www.babeland.com](http://www.babeland.com), [www.goodvibes.com](http://www.goodvibes.com), [www.grandopening.com](http://www.grandopening.com), [www.comeasy-ouare.com](http://www.comeasy-ouare.com), [www.venusenvy.ca](http://www.venusenvy.ca), and [www.womynware.com](http://www.womynware.com).

I am a huge fan and never thought that I would be writing you a letter like this. But how can you denounce the actions of the Craigslist asshole who exposed all of those kinky fellas a few months back, then turn around and praise the actions of the male prostitute who outed Ted Haggard?

Don't get me wrong, I think Haggard is a hypocritical douchebag. But isn't what the prostitute did worse than what the Craigslist asshole did, since sex workers are paid as much for privacy as they are for sex?

Don't Be A Hypocrite, Dan

The crucial difference between the Craigslist asshole and Mike Jones, the escort who outed Haggard, is this: CLA outed men who were just minding their own kinky business and looking for people who shared their kinks.

They were not powerful political or religious figures who were indulging in kinky sex while at the same time pushing laws that stripped other kinky folks of their right to wed, adopt, be free from harassment, etc. The men the CLA outed were not tower-

ing hypocrites—and Jones outed Haggard for his hypocrisy, not his homosexuality.

I'm an average guy, not a big stud. My relationships with women have usually been long ones, never quick affairs or one-night stands. But there is this woman at work who, little by little, I have become attracted to. I have been having dreams, real-hot fantasies, about her.

I found out she is going to leave her job and pretty much move away. I probably

won't see her again. Any suggestions on how I can approach this without sounding like an asshole?

Clueless On The Job

Nope.

All unwelcome advances are made by assholes, COTJ, while all welcome advances are made by non-assholes. But since it is the reaction of the advanced-upon that determines asshole status (i.e., if she wants to fuck you then you're not an asshole), and since you can't know if an advance is unwelcome until after you've made it, you have to risk sounding like an asshole or you'll never get laid.

No one ever gets laid without sounding like an asshole every once in a while. So

are you an asshole? There's only one way to find out: Hit on her.

Be respectful and upbeat about it, and do it at an appropriate moment (after-work drinks?), and wait until she's no longer employed at the place where you work, particularly if she works under you.

But you're going to have to risk sounding like an asshole, COTJ, or you'll never get laid.

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